MUSIC

MASTERWORKS OF THE ORCHESTRAL REPERTOIRE

by Donald N. Ferguson

This guide for listeners will help music lovers and students appreciate and enjoy orchestral music by providing a background of knowledge about the music itself. The author, a professor emeritus of music at the University of Minnesota and for many years the program annotator for the Minneapolis Symphony Orchestra, analyzes and interprets the most important classical symphonies, overtures, and concertos and selected works of modern composers.

"Donald Ferguson has produced a significant addition to the literature of program notes and musical summaries which will stand alongside the works of Bagar and Biancolli, Philip Hale, Charles O'Connell, Julian Seaman and others to serve music listeners and educators for years to come. Music educators, especially those with the responsibility for explaining the mysteries of great music to listeners, will be happy to make this jam-packed 662-page book one of their own important sources of information." Journal of Research in Music Education.

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by

DONALD N. FERGUSON

MINNESOTA PAPERBACKS

Masterworks
OF THE ORCHESTRAL REPERTOIRE

MASTERWORKS OF THE ORCHESTRAL REPERTOIRE

A GUIDE FOR LISTENERS

by

DONALD N. FERGUSON

The University of Minnesota Press, Minneapolis

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Preface

THIS book has its origin in the author's attempts — now continued for a quarter of a century — to provide helpful comment on the compositions performed by the Minneapolis Symphony Orchestra at its regular subscription concerts.

That orchestra, in 1953, entered upon the second half-century of its existence. It has come to be regarded as probably the most notable artistic institution in this community. Its repertory has now comprised a great part of the significant orchestral literature; the book offers a fairly complete summary of that repertory; and it may thus be taken also as a summary of the musical attainment of the community whose unfailing support has made possible the Orchestra's proud position among the musical forces of the nation.

The book is not offered, however, merely as a prideful record of local accomplishment. Rather, since its dimension is considerable, it is intended as a guide, both analytical and interpretative, to a large portion of the living orchestral literature — useful whether in anticipation of an orchestral program or as a companion during the music lover's snatched hours with his record-collection.

The composers appear in alphabetical order, which should considerably minimize the tedious thumbing of the index. Their symphonies, overtures or symphonic poems, and concertos appear in this sequence. Also, the works in any of these forms are presented chronologically, so that a certain measure of pertinent history or biography is latent in the successive discussions of a master's symphonies, overtures, or concertos.

But the main topic is the music itself; and since anecdotes about a

composer's love-life, while often diverting, seldom illuminate greatly the purport of his music, historical and biographical comment has been intentionally minimized. Analysis, however, while seldom diverting, and even — at first sight — difficult to pursue, may considerably reveal that purport. But in order to do that it may, in the author's opinion, legitimately take account of something more than the structure, as theory sees it, of a composition. The manner in which that "something more" is dealt with is described in the Word to the Reader.

The comment follows the general style of the program-books. But since almost every major composition mentioned has been studied anew, and since the limitations of space are here somewhat less rigid than in those pamphlets, there is greater uniformity of treatment, and a considerably more intensive exploration of the musical substance. This is in part attained through the fairly generous use of musical notation for the themes of important works. The question why certain compositions have musical illustrations, while others — doubtless of equal importance — do not, will answer itself in part if the reader will imagine what the size of the book would have been if every composition had been so illustrated. Yet there does appear what may be taken as a discrimination against contemporary works. This, however, is not a result of prejudice against those pieces. It is a choice made out of consideration for those to whom the book is principally addressed. For the themes of contemporary music, taken out of their context, contain so little of that meaning which the context supplies that even to an instructed ear they are hardly intelligible.

Another question, whether all the pieces herein described are "masterworks" or "masterpieces," will doubtless be provoked by the title of the book. The definition of the word *masterpiece*, apparently easy until the actual identification of a masterpiece is demanded, should be made, in the opinion of the learned, almost wholly on the basis of structure. Even then, irreconcilable differences arise. But masterpieces are acknowledged — and shared — not only by the learned but by music lovers like ourselves. Our collective judgment, moreover, so frequently coincides with that of the learned that they themselves often point out the coincidence in self-justification. Hence, time-tested general approval, without which the identification of the masterpiece is uncertain, has been taken as the principal basis for selection of the contents of this book.

Even so, many indubitable masterworks — e.g., three of the Brandenburg Concertos and some of the symphonies of Bruckner, Mahler, and Sibelius — have been omitted, while a good many lesser works, by lesser

composers, have been included. The selection of works up to the first decade of the twentieth century, however, will probably not arouse serious dissent.

On the other hand, the choice among recent or contemporary works has been perplexing. For the number of such compositions, whether by American or foreign composers, that have won enduring favor with the public, is extremely small. The contemporary literature, nevertheless, is huge, and partisanship is strong. I have therefore adopted frankly the criterion of popular favor, and have chosen only contemporary works that have been well received by our audiences or had their *première* performance here. This will perhaps explain the omission of such works as the violin concertos of Alban Berg, Schönberg, and Roger Sessions, although these are works of high significance in the contemporary literature. The reader who looks in vain for his favorites will realize that this book is not intended as an anthology of comments on contemporary music.

For the convenience of the reader unfamiliar with the inevitable technical terms, a brief Glossary will be found appended. No attempt has been made to "write down" to those who may be unacquainted either with these terms, with conventional patterns of form, or with those aesthetic questions that frequently arise when either the purpose or the structure of music is under discussion. To discover the purpose is essential to a final appreciation of a musical masterpiece, but to grasp the form of it is as essential a preliminary to the understanding of its purpose as is the perception of syntactical sense in the understanding of purposeful speech. The Glossary includes descriptions of the principal musical forms, sufficiently detailed to orient the unfamiliar listener in the main outlines of those forms. The comments, of necessity, assume that familiarity to exist. It is hoped that the Glossary, consulted whenever the comments seem obscure, will help to establish that familiarity.

The author is under special obligation to Theodore C. Blegen, dean emeritus of the University of Minnesota, administrator of the Regional Writing Fund, and to James S. Lombard, professor and director of the Department of Concerts and Lectures, for contributions which have made possible the publication of the book. Acknowledgment is also gratefully made to the writers, composers, or commentators from whose words I have occasionally drawn, and to the following, in particular, for permission to use quotations of some length:

To Aaron Copland for comments on his *Dance Symphony* (New York

Philharmonic Orchestra, April 11, 1937); for comments on *El Salón México*; and for comments on the *Outdoor Overture* (Seattle Symphony Orchestra, November 11, 1940);

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To Nicholas Slonimsky for portions of his comment on Prokofieff's development, appearing in the *American Quarterly on the Soviet Union*.

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OF THE ORCHESTRAL REPERTOIRE

A Word to the Reader

YOU will find a majority of the words in this book devoted to the analysis of musical structure. Many students of music would hold that all the words, except those which deal with the historical or incidental background of a given composition, should be devoted to its structural analysis. Looked at in reverse, this opinion is equivalent to a contention that in the music itself nothing else than structure, which in its highest aspect is form, demands analysis.

Yet you will also find, often mingled with the analytical comments, many incidental references to the character—the apparent expressive purport—of the music. These spring from a frank concurrence in the common belief that great music is actually a communication—that it portrays and expresses significant emotions. The great composers, on their own testimony, have striven not merely to create perfect forms, but to interpret human experience. Indeed, if music offered no more to its patrons than perfect examples of form appreciable only through long initiation into the mysteries of structure, no community would ever have extended the sometimes arduous support which a symphony orchestra requires. The art would have, in fact, no history; and the world would never have acclaimed it as "the universal language."

That phrase, however, which seems to imply that the language of music is so easy that it does not need to be studied, distresses the studious music lover, who, having spent long hours over the structure of music, has discovered many latent values which only analysis can reveal. Rhetorical or grammatical examination of a literary work is similarly fruitful; but the study of musical form is even more necessary, since the elements

of the musical substance (its melody, harmony, and rhythm) are patterned in ways less conformable to conventional schemes of design than are the syntactical units (the words) of language. There are no noun-tones or verb-tones in music. The simplest cohesions of musical syntax are doubtless as self-evident to the average hearer as are the agreements of subjects with verbs or of pronouns with their antecedents. But the larger designs of musical form often appear obscure, not because the syntax or the rhetoric is faulty, but because the smaller units of structure (motives or themes) lack that definiteness which words or verbal concepts possess, and therefore more quickly elude the memory.

Musical forms, moreover — perhaps more strikingly than the forms of language — have, *as forms*, an interest much higher than that of mere syntactical sense. In any art, but pre-eminently in music, the artist's problem of form is thus exacting. The necessary adjustments demand, indeed, the last atom of creative and critical energy. Consequently, the attainment of formal perfection is for both artist and critic an intense delight — a pleasure so great that at the moment of its realization nothing remains to be desired.

The generality of music lovers, however, are both less and more exacting. They perceive less keenly than the composer or the learned critic the excellence of the structure as such. But they also demand, largely by a kind of intuition, that the music show some tangible relation to what they recognize — also largely by intuition — as "human interest." And that interest is aroused by actualities of experience, real or imaginative, rather than by abstractions, such as form in its essence really is. Thus music whose only visible virtue is artistic perfection is generally rejected by what Philip Hale once called "that noble army of music lovers who know what they like." *

Yet that army, as both artist and critic must ultimately recognize, has by its acceptance or rejection pretty effectively determined the history of our art. Its taste, although considerably guided (and often intimidated) by the learned, still reflects a rather simple and largely intuitive judgment of what is good. That judgment, moreover, being of necessity largely intuitive, is little concerned to discriminate between what is good in art and what is good in experience. Thus music which has a lasting appeal turns out in the long run to be music which somehow accords with our

* James Thurber has drawn a marvelous cartoon — an expert in painting, high up a ladder, minutely analyzing a picture. On the floor are two awed observers. "He knows everything about art," says one of them, "but he doesn't know what he likes!"

more inclusive judgments of what is good in life. When we condemn, for instance, a certain composition as trivial or empty, our repugnance is so swift and sure that we do not even take the trouble to explore its source. It is apparent, however, that trivial or empty communications appear so, not because of their faulty syntax or their ill-balanced form, but because they lack a certain equally discernible fullness or significance. And if we explore the source or the nature of that significance, we can find it nowhere else than in our store of real or imagined experience.*

"Human interest," as the intuition of the noble army sees it, is an inclusive mental and emotional awareness arising from an unpredictable combination of items of experience. Critical interest (that of the learned student of art) is by comparison highly exclusive. The critic is thus likely to grow contemptuous, not of the noble army itself (for its unconscious strength is formidable), but of its loose and illogical pursuit of human interest. For the trend in musical criticism, like the trend of most present-day thought, is toward the scientific; and human interest is not readily reducible to scientific classification.

Yet a certain common ground between the two camps exists. In all the arts, contemporary critical judgment takes large account of tensions as contributing to the value of artistic forms. Viewed as tensions merely, these are sufficiently abstract to be apprehended without disturbing the critic's exclusive preoccupation with art as art. But in the view of the noble army, these same tensions are perceptible, not merely as components of art, but as fruitful stimulants of that intuition of experience — that same human interest — which is its insatiable desire.

Can it be that in these tensions — and perhaps in other equally factual components of the musical substance — there exists a rational basis for those intuitions? Can these be shown to operate for suggestion in a manner common to all normally equipped listeners? Can those facts of musical structure which the skilled analyst views as "purely musical" be interpreted also, in another light, as the bases of an intelligible communication?

The whole history of music indicates that this may be so. This book

* A further corollary is also ineluctable. If the "goodness" of art is not artistic perfection merely — if it is really rooted in experience — then that goodness, seen against the "badness" which is its opposite, and which in general intuition often assumes the complexion of evil, may take on not only an artistic but a moral aspect. It is not, indeed, the business of art to point morals. Its purpose is to illuminate life. But if life, thus illuminated, has its moral implications — no matter how effectively disguised — then those implications must inevitably reside in the art that illuminates it.

has been written in the belief that it is so. If it is, it should be possible to set forth the main grounds of this belief.

Let us look, first, at an instance in which communication not only occurs, but yields a largely common intuitive understanding. For the principle of communication that operates here can hardly be other than the principle that operates in more obscure cases.

Who does not see in Chopin's Funeral March an implication or an aspect of the experience of death? * Who does not see in a Chopin Mazurka an implication or an aspect of the experience of the dance? "What an obvious question!" you will say. But if you will ask, not whether, but *how* these implications are perceived, you are already face to face with the problem of musical expression. And if this appropriateness of music to given types or instances of experience is indeed that "something more" than structure that was mentioned in the Preface — if it is the perception of this appropriateness that has so largely influenced the history of our art — the problem is worth exploring.

Tensions have already been mentioned as possible stimulants to the intuition of experience. The function of tension, then, must be more closely observed. But there are other components of the musical substance — most notably, rhythm — which may prove equally evocative. And since of all these rhythm is perhaps the simplest for observation, we may begin with that.

The March moves with leaden feet; the Mazurka, with light limbs. Nothing in the music literally portrays feet or limbs. Neither, actually, does the music move. Yet it creates so vivid an illusion of movement that, having feet and limbs that move with dejection or elasticity according to our feeling, we are easily excited by it to an image of motion, not merely in feet and limbs but in our whole body. And not in our body merely but in our spirit also, whose spokesman the body is in these and a thousand other ways besides. To the most untutored musical sensibility, these pieces indubitably portray motion. And the motions they portray are neither the abstract patterns of a purely ideal activity nor the muscular contractions of a merely functioning organism. They are the behaviors of human bodies under recognizable emotional stresses. Out of your own immediate experience you can *read* these portrayals — and so can all the noble army.

* If you are inclined to raise the question of the variety of the images or interpretations of that experience evoked by the music in different hearers' minds, remember also to consider the equal variety of responses to the experience itself.

Tension appears in music in as endless a variety and range as rhythm. It is moreover actually inherent in the tonal substance (whereas rhythm is the product of an arrangement of that substance) and is thus somewhat more precisely analyzable than is rhythm.* It would be possible to describe in technical terms the subtleties of combined and varied tension inherent in the March; but you would gain little from the reading of such a catalogue. You do not need to be told that the tonal substance of the March is somber and constricted, while in the Dance that tonal body is untrammeled by tension and is flushed with warm excitement. You can see, moreover, that in each instance the values of tension and those of motion are wholly and vividly appropriate to each other. You can read the tensions as you could the motions; and to read them in combination only makes the purport of the music the more evident.

Certain qualities and intensities of tone, and certain inflections in the utterance of melody (the devices for "expression" at the command of good performers), may still further enhance the vividness of the musical communication offered by the motion and the tension of music. These, like the inflections of speech, present the surface of the expressive substance; and if they are appropriate to that substance, they add incalculably to the vividness of the communication. But they may also be egregiously misapplied, and may thus distort or conceal the actual sense of the music.

Tensions and motor impulses, purposefully portrayed through the substance of music, are thus the elemental facts — the actual vehicles — of musical communication. Even these are usable, of course, for delight only, without any particular purpose of expression. They also may be otherwise misapplied. Expression, in any true sense, will not be achieved by the mere excitement of a motor impulse (apparently the chief objective of "jazz"), or the suggestion of a factitious tension (the apparent aim not merely of sentimental music but of a good deal of contemporary experiment in composition). Tensions and motor impulses are the chosen

* Mere ascent in pitch generally implies mounting tension; descent, its opposite — relaxation. The notes of melody are felt as "rest tones" (the notes of the tonic chord of the key — e.g., C-E-G in the key of C), or as "active tones" (all the other notes of the scale, diatonic or chromatic). Active tones have perceptible "tendencies" toward the nearest rest tone, but the implied progressions may be delayed or wholly thwarted, with corresponding variety of suggestion. Harmonic dissonance and consonance present even more vividly than active or rest tones the conditions of tension or relaxation. Moreover, dissonant harmony may be applied to rest tones, either ascending or descending, and consonant harmony to active tones. Thus the resource of music for portraying varied conditions of tension is inexhaustible.

vehicles of musical expression because, in their original and universally familiar form, they are the bodily manifestations of that excitement which is our inevitable response to an encounter with experience.*

The "representative" arts — painting, poetry, drama, or whatever — make large use of these signs of nervous tension, assuming confidently that they can be understood. These arts portray, however, the external evidences of nervous excitement rather than the excitement itself, which is of course invisible.

Music, on the other hand, seems to portray excitement itself. It possesses in its very substance a great variety of immediately perceptible tensions, not incommensurate with the vast capacity of our nervous and mental organization for varied excitement. A harsh discord *may* appear as the very metaphor of pain. A general level of tension (as often in slow movements) or a characteristic fluctuance between appropriate degrees of tension (as often in the more dramatic first and last movements of symphonies) *may* portray, not only with vividness but with truth, that which words and their inflections or the smile of a Laughing Cavalier convey — the emotion that impels a mind in action.

These potentialities, however, are the raw material, not the finished product of an effort toward expression in music. Music is an art, not merely a vehicle of expression; and the merely literal portrayal of a tension or a motor impulse is no more convincing as art than is any merely factual representation in a painting. But when adequate artistic skill is devoted to a significant expressive purpose, the product is likely to be crowned, both by critics and public, as a masterpiece.

Most of the compositions considered in this book are, by that criterion, masterpieces. The offered analyses of structure will indicate that by the

* The body, as the spokesman of the spirit, makes us continually aware of what we call nervous tension, or of its opposite, relaxation. The resultants of nervous tension — intricate patterns of stimulation in visceral and skeletal muscles — are difficult even for the psychologist to trace; but their general effects are apparent to everyone. The essential fact for our immediate purpose is that our nervous tensions, and their motor manifestations as well, are perceived as *appropriate* to the external experience that awakens our excitement. (Delighted laughter at the fatal crash of two automobiles is so inappropriate that we should call it maniacal.) Since our nervous excitement is manifested in motor impulses, we rightly call our whole mental attitude in response to external experience an "emotion." Our motor impulses are sometimes directly enacted; more often (for social salvation) they are redirected or inhibited; but in either case they offer sufficient signs of what is going on in the mind so that they may be *read* — by the simple and the erudite alike. They are often more reliable as informants of a complex mental state than are any available words. A bitterly compressed lip, or a faintly sneering inflection (which is another of a whole battery of motor behaviors thus generally interpretable), may effectively belie diplomatically gentle words.

narrower criterion of art considered as art they are also masterpieces. The "something more" which expressive interest yields may appear to some an unwelcome addition to the "pure" substance of the music. They who do not choose to bear this added burden of enjoyment may be willing to ignore what seems to them a superfluity in the discussions. They who prefer a ponderable to an imponderable substance, and whose intuition accepts the comments on expressive value as helpful, may welcome the assurance which this brief exposition gives that a basis exists for the analytical scrutiny of expressive values. The problem of expression, in its full dimension, is of course beyond the scope of an introductory note. But it will at least be seen that the offered interpretations are the product, not of mere fantasy, but of an intuition guided by principle.

BACH

The Brandenburg Concertos

BACH'S six Brandenburg Concertos represent his most ambitious effort toward composition for a considerable number of instruments — that is to say, for the orchestra, as that body was constituted in his day. The concertos were completed in 1721, toward the end of Bach's tenure of the position of Kapellmeister to the Prince of Anhalt-Cöthen. He had been formerly in the service of the Duke of Weimar, where his occupation was with church music and with the organ. At Cöthen he had no regular church duties, and it was here that his interest in instrumental music was enlarged so as to embrace and to extend that whole field.

Just how large his "orchestra" was cannot be exactly determined; but the fact that his greatest orchestral works were composed, not for his own patron but for the Margrave of Brandenburg, seems to indicate that his resources at Cöthen were not of the most ample. He made a beginning there of that whole literature for the piano (by which term, however, the harpsichord or the clavichord is to be understood, since the pianoforte was then unknown) which was ultimately to comprise the Well-tempered Clavichord, the French and English Suites, the Partitas, and the Goldberg Variations. He had written, also, several concertos for violin, many of which he rearranged for the keyboard instrument. But the fact that the Brandenburg Concertos were commissioned from outside and that they were completed toward the end of Bach's residence in Cöthen may plausibly argue that these were pieces too difficult for his own musicians to perform. Terry thinks that they may have had at least some sort of private

rehearsal at Cöthen. But they were apparently not prized by their purchaser, nor is there any record of their performance by the Margrave's band.

The *concerti grossi* of Corelli, although preceded by those of Torelli and Vivaldi, are regarded as the earliest works in the true concerto form. Corelli's *concerti*, many of which date from the 1680's, began to be published at Rome in 1712. The plan of these works is that of an effective contrast between the tutti — the *concerto* proper — and the *concertino*, or group of soloists. Bach, only nine years later, expands this principle into a design far more comprehensive than any that Corelli could have imagined. Even Handel's *concerti grossi*, vigorous and inventive as they are, seem somewhat mechanical by comparison, and these were all written considerably later than Bach's. Handel, however, knew nothing of the existence of Bach's work in this form.

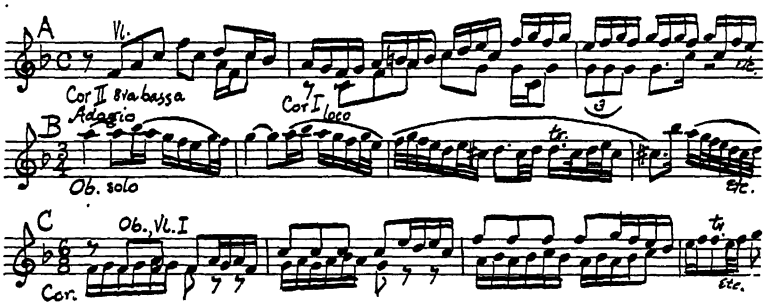
The orchestra was not, in Bach's day, a regularly and conventionally organized group of players, such as we have today. The strings were indeed the foundation of the body, but the number and the character of the wind or brass instruments were highly variable. Aside from the strings, these concertos all require different combinations of instruments, and these are to be regarded as belonging primarily to the *concertino*, not to the tutti.

Brandenburg Concerto No. 1, in F major

The instruments of the *concertino* in the first Brandenburg concerto are two horns, three oboes, a bassoon, and a *violino piccolo*, a small violin, tuned a minor third higher than the usual instrument — i.e., its lowest string sounds B♭ instead of G, etc. Bach must have chosen the *violino* for its peculiar tone-quality, since he makes it ascend no higher in pitch than do the other violins. The *continuo*, or general bass part (ordinarily provided with figures which a properly trained harpsichordist could interpret as chords), is here expressly indicated to be doubled by the *violone grosso*, or double bass. (The harpsichord, useful as a means of keeping the players together, is in Schweitzer's estimation indispensable to a proper performance; but it is seldom used nowadays if the orchestra is large, nor does it add anything save a percussive clarity to the performance.)

In the first movement (without tempo-mark, but, by nature and convention alike, *Allegro*) the second horn and the higher strings open with a kind of fanfare on the arpeggio of the tonic chord. Against this the three

oboes have a rapid figure, at first centered on the keynote and then proceeding to a curve of wider arc. The horns' insistent seesaw on two notes is also conspicuous. Aside from a few scale passages and some other figures which are transitional or subordinate, these two phrases yield essentially all the thematic material of the piece. (They are quoted at A in the musical illustration below.) Their native energy is preserved throughout, and is sufficiently augmented by simple but effective modulations so that there is never a moment of waning interest. The tutti



Bach, Brandenburg Concerto No. 1, in F major

continues for seventeen bars, where a modulation to C is established. Thereafter, various groups selected from the soli or the tutti alternate or combine in a succession of thinner or thicker passages until, at the end, the opening tutti is repeated almost intact.

Bach marked the second movement *Adagio*, amplifying his direction for the tutti by the caution *sempre piano*. In this movement the soli are the first oboe and the *violino piccolo*. The mournful theme (Quot. B, above), considerably florid, is first given by the oboe on the dominant of D minor, and is repeated by the little violin in the tonic. After three bars of it in the basses and bassoon, the soli begin a version of the theme in canon. Against this the background of harmony shifts colorfully. This general plan—that of canonic imitations introduced by melodic interludes in the basses—is pursued throughout the movement.

The third movement (*Allegro*, F major, 6-8 time) is led off by a phrase in the first horn that is somewhat like the oboe theme in the first movement, in that its figures revolve around a single note; but the real theme is in the violins and in the solo oboe, and is completed by sequential running figures in the same instruments. (Both are shown above,

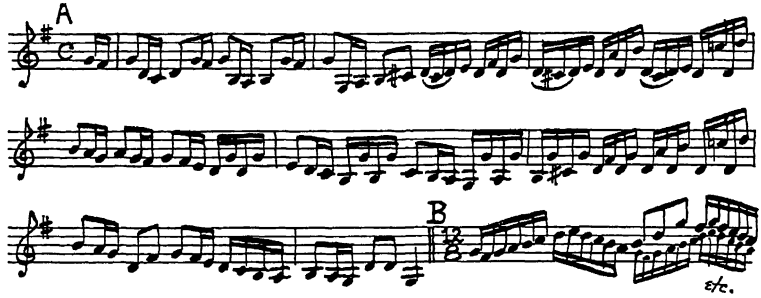
Quot. C.) The plan of the movement is similar to that of the first; but the solo passages in the violin, although derived from the substance of the tutti, offer somewhat more of contrast. The middle section concludes with a recitational phrase in the solo violin, *Adagio*, after which the original tutti is soon reached.

This would normally bring the concerto to an end. Somewhat in the manner of the so-called Overture (of which examples will be described presently) Bach has added two dances — a Menuetto with a Trio, which this time really is for three instruments (the two higher oboes and a bassoon), and a Polacca for the orchestral strings, omitting the *violino piccolo*. This has a Trio for the two horns and all the oboes, *unisono*. Such additions to the usual three-movement form were occasionally to be met with in earlier examples of the *concerto grosso*, but are rarely found thereafter. The Menuetto is repeated, not only after its own proper Trio, but after the Polacca and again after its Trio.

Brandenburg Concerto No. 3, in G major

This concerto is wholly for strings — three violins, three violas, three 'celli, and double bass. The bass is figured, implying a harpsichord, and with the number of players restricted to one for each part, that addition has its value. The musical substance, however, is so extraordinarily weighty that the whole string choir of our modern orchestra does not seem too big for its utterance; and since the harmony in the concerted instruments is everywhere complete, the harpsichord, or even the piano with its far greater volume of tone, is quite submerged and superfluous. The harpsichord adds greatly, however, if no more than ten strings are playing.

This concerto is alone among the six in having but two movements. The first has as main — and indeed as only — theme one of the most vital and energetic tunes that ever burst out of a musician's brain. It is announced at the beginning almost *unisono*, in all the instruments — palpably a dance tune, but a dance for giants rather than for such puny creatures as are we who listen (Quot. A, below). But the vigor of the music does somehow imbue our feeble limbs and teach us, for the moment, what a glorious thing it might be to be a giant. They who experiment with the therapeutic value of music should include this movement in their pharmacopoeia. I will guarantee it as a cure for the spiritual doldrums.

The theme, you will see, divides itself into a number of fragments, each

Bach, Brandenburg Concerto No. 3, in G major

of which forms the substance of one or more episodes, requiring usually one only of the groups of three instruments and, of course, producing an agreeable contrast in volume and tone. But never for a moment does the exuberance wane, and never need you remember that a great contrapuntist composed the piece.

A slow movement to follow such an experience as this is unthinkable to us, and was probably so to Bach himself. He merely takes a deep breath, on two chords that might have led to quite another key, and then goes back into G major and into another dance figure — lighter and more graceful, swifter and more purely happy (Quot. B, above). It is the only possible sequel.

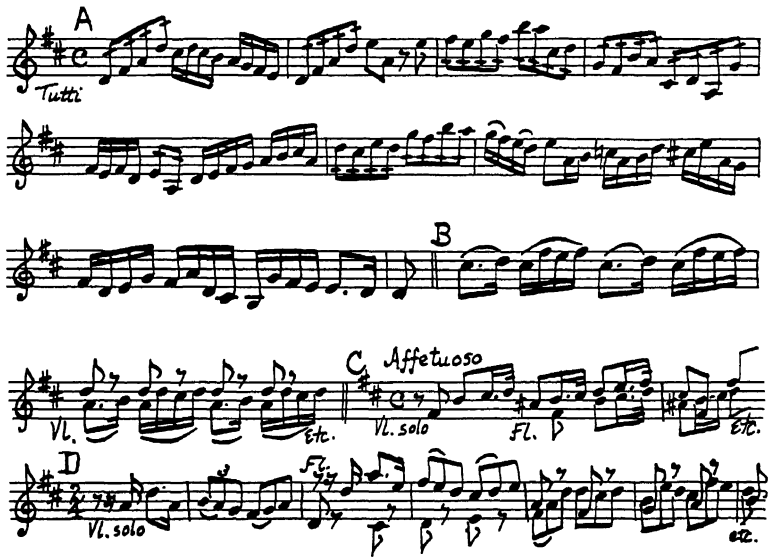
Brandenburg Concerto No. 5, in D major

In this concerto the *concertino* consists of a piano, a flute, and a violin. The accompaniment in the first and last movements is wholly given to the strings. The slow movement is for the solo instruments alone. The piano, in the first movement especially, takes precedence over the other solo parts. While no record exists of the playing of this concerto at Cöthen, it has been plausibly suggested that the piano part was written to display the composer's powers as a virtuoso.

The first movement opens with a sturdy eight-bar tutti (Quot. A, below) whose subject, or a fragment of it, accompanies many of the solo passages to come, and also appears as tutti at appropriate points. The three solo instruments enter at the ninth bar, the piano being conspicuously the leader for the moment. Flute and violin, however, have their turn later, when, in alternation and against a quiet background of figures in the piano and of harmonies in the strings, they present a new subject (Quot. B). This interpolation has not the same function as the second

subject in the later sonata form; yet it represents something of an innovation in that it is so long extended and rises so far above the interest of the usual episodes that are given to the soli in the concerto form. The piano again dominates, however, toward the end of the movement, where it has a long and brilliant cadenza.

The slow movement is marked *Adagio affetuoso* — the adjective, very unusual with Bach, implying an intensity of feeling which may be too tempting to the sentimental but which to any judicious performer is a delight to realize. Flute and violin, in the first bar, and in imitation, present the most characteristic thematic phrase in the piece (Quot. C, below). This figure is interwoven with other subordinate or contrasting matter (the bass being especially significant) in as masterly a musical fabric as was ever loomed. It seems, as it progresses, an amazing kind of improvisation in which the characteristic thought of each individual instrument is expanded beyond belief at each repetition by another partner.

The last movement, *Allegro*, 2-4 time, is dominated by an abrupt and jolly jig-tune (Quot. D) only two bars long, which pops out of the solo instruments, fugue-fashion (as often in *gigues*) until the infection of the excitement seizes the tutti, who boisterously join the dance. If any remnant of the notion that Bach was a sanctimonious old pedant should still

Bach, Brandenburg Concerto No. 5, in D major

lurk anywhere in your mind, it will be effectively dispelled by hearing this gay piece.

Suite No. 1, in C major

Modern usage has substituted the title "Suite" for what Bach himself called "Overture." Both forms are included in Bach's orchestral Suites, as they are in some of the English Suites and the Partitas for piano; and the grand French Overture for the same instrument comprises also a sequence of dances. In the orchestral Suites, however, the conventional dance group, Allemande, Courante, Sarabande, and Gigue, is freely departed from.

The Overture, which opens each of the four so-called Suites, is the Lullian "French overture" — a slow and rather pompous beginning, a fast middle movement, generally in fugal texture, and a return to the opening slow movement, often abbreviated. The dances that follow are not prescribed, either in number or character; and often other than dance pieces are included. But the form of each of these shorter movements is always the same — the "binary," or two-part, form, in which a single thought is worked out in two sections, each of which is marked for repetition. The first section stays pretty much within the key-range of tonic and dominant if in major, or tonic and relative major if the beginning is in minor. The second section begins by modulating much more adventurously (a process from which the "development" section of the later sonata form was to be derived) and then returns to the tonic key.

The Overture in the present Suite is true to the form-outline given above. The following pieces are all dances — a Courante, two Gavottes, a Forlane (an Italian dance, beloved of the Venetian gondoliers), two Minuets, two Bourrées, and two Passepieds.* When two dances of the same type appear, the second serves as Trio to the first.

* The characteristics of the dances may be briefly suggested here. There are two types of Courante — one French, the other Italian. The French type (occurring in this Suite) is in a curious mingling of 6-4 and 3-2 rhythms, giving interesting cross-accents or momentary sudden shifts from the one to the other. The Italian type, more frequent in the Suites for keyboard instruments, is much faster and is in simple triple time with "running" eighth-notes throughout. The Italian title, Corrente, often appears, but composers did not bother to correlate the language of their title with the type of the dance.

The Gavotte is a rather stately dance in 2-2 time, conventionally beginning with the "up-beat" or "pick-up" of a half-bar.

The Forlane was in the sixteenth century in duple time, but in the Baroque period it became a compound triple measure (6-4 or 6-8) with motives in dotted rhythm as in the Gigue.

The Menuetto originated at the court of Louis XIV about 1650, its "inventor"

The Overture is scored for two oboes, bassoon, and strings. The three wind instruments, in the slow introduction, are not differentiated from the rest; but in the fugal *Allegro* they sometimes appear unaccompanied. Assuming thus the role of solo instruments, they suggest the form of the concerto. They do not, however, present actual solo subjects in contrast to the tutti, whose themes are that of the main (fugal) subject and those of the related episodes. Neither is there any direct relation between the slow and the fast portions of the Overture; but it may be noted that the general outline of the theme of the opening has some similarity to the pattern of the fugue theme.

Suite No. 2, in B minor, for Flute and Strings

The general pattern of this Suite (or Overture) is the same as in the preceding example. The Overture proper is followed by quite another succession of dances, or pieces in the dance form described above, than that found in the Suite in C. The first of these is a Rondo — an early type of this form which is similar in structure to the poetic *rondeau*, where the initial couplet reappears several times with a new context. The musical form is thus A-b-A-c-A-d-A, etc., where A represents the main thought, and b, c, d, etc. represent the intervening, rather improvisatory matter. The second dance is a Sarabande, always associated with Spain but probably imported from Persia. In European dance collections after 1600 it is in slow triple time, with a characteristic accent on "two" in the measure. The next dance is a Polonaise. It is in the triple time always found in this courtly national dance, but in Bach's few examples the fiery rhythm of the later Chopin polonaises is absent. The next is a Minuet, and the final piece — not a conventional dance form at all, but still an idealization of the dance impulse — is a gay little trifle called *Tändelei* or, in French, *Badinerie*. Here the solo flute, which has emerged only occasionally in all the preceding pieces, dominates charmingly throughout.

Suite No. 3, in D major

The general pattern of this Suite is the same as in the two works just described. The Overture is particularly engaging; but the preference

being Lully. Its graceful triple meter captured the fancy of all the courts of Europe, and it is the one dance to survive in the evolution of the sonata and the symphony out of the dance suite.

The Bourrée is of French origin (Auvergne). It is in quick duple time, energetic and gay — a sort of fast Gavotte.

The Passepied is another French dance (Bretagne), in lively triple time. If played slowly, its melody might serve for the Minuet.

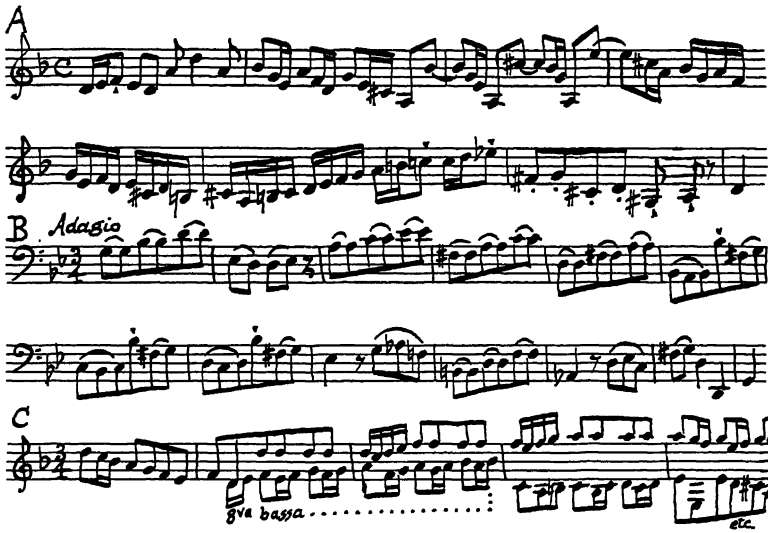
shown by the public for this Suite probably rests on the first of the following pieces in dance form — that marvel of melodic exaltation which used to be so frequently heard in Wilhelmj's transcription as "Bach's Air on the G-string." The faint tinge of virtuosity displayed when the piece is thus arranged is quite absent from the original version, which presents the melody in the higher register. Those who care to discriminate fine shades of feeling will probably find the ethereal quality of the higher strings more appropriate to the thought than is the vibrant sonority of the G-string, noble as that may be made to sound. For this music takes even nobility for granted, and rises above it to a region for which there is no name.

From the hush and the immobility imposed on us by the Air, Bach proceeds decorously to the conventional stimulations of the dances. The first release is through two Gavottes; then comes a lively Bourée, and finally a Gigue. This is a word derived from the French *gigot* (ham) — a name for the medieval rebec, a somewhat ham-shaped ancestor of the violin. It is likely that the German word *Geige* (fiddle) is akin to the French *gigue*. The Gigue is the gayest of all the dances in a Suite. It is usually in compound triple time, 6-8 or 12-8, with a hopping theme which is often introduced fugally — i.e., in successive instruments — and which thus suggests that the appeal of the dance is attracting dancer after dancer to the excited group. An additional touch of humor is often given by having the theme appear in inversion at the beginning of the second section of the dance.

Concerto for Piano No. 1, in D minor

The description of this piece as a concerto for piano, although this is the instrument on which it is nowadays mostly played, is inaccurate on two counts. In the first place, it was originally a concerto for violin; in the second, the instrument for which Bach arranged it was the harpsichord. It is fortunate that he made the arrangement, for the original violin concerto is lost, and had it not been arranged, one of Bach's weightiest thoughts would have disappeared.*

* The first and second movements of it, however, could have been reconstructed, for they form the instrumental introduction and the great choral beginning of the Church Cantata No. 146 — *Wir müssen durch viel Trübsal in das Reich Gottes eingehen (We Must through Much Tribulation Enter the Kingdom of God).* In the cantata the first movement is arranged for organ with orchestral accompaniment — rather awkwardly for that instrument, although Schweitzer finds it quite satisfactory. The slow movement keeps almost identically the texture of the piano concerto, with its passacaglia-like bass, the wonderful line of melody for what must

The tremendous main theme of the first movement (Quot. A, below) is announced *unisono* by the strings — a theme of indomitable strength, with bold leaps and incisive rising scales and a rhythmic energy inspiring to share, whether as performer or listener. There are many individual motives in the theme, and the whole discourse is developed from them. (It is easy to detect, in several passages, what must have been a pedal note on the open D or A of the violin in the original version.)

Bach, Concerto for Piano No. 1, in D minor

The passacaglia theme of the slow movement (Quot. B) is an even more wonderful design. Seen in the context of the Biblical verse which gives the cantata its title, the music seems the very stuff of tribulation — and, with its sudden firm close, an intimation also of the triumphant entry into the kingdom. The florid melody of the solo is one of those glorifications of religious thought through the vehicle of appropriate ornament that are visible in pictorial art from the illuminated missals of the medieval monks down to the portrayals of the holy family in the sixteenth and seventeenth centuries. The designing of a line so spontaneous in association with a structural basis so firm as this shows a skill in the adjustment of form to expressive purpose surpassed by no later composer.

have been the violin, and the accompanying harmonies; but it adds also four florid and profoundly expressive choral parts, set to the quoted text. The contrapuntal feat is all but incredible.

The last movement is less mighty than the first, but it is no mere concession to the general appetite for brilliancy. The triple time offers welcome contrast to the duple measure of the preceding movements, but the theme (Quot. C, above) is here so imbued with the vigor of syncopation that the impression of character given thus far is not in the least weakened. The adaptation to the keyboard of figures and passages originally designed for the violin is here less conspicuous than in the first movement, and the subordinate matter is so appropriate to the main thought that the attention of the hearer is riveted from the first note to the last.

Concerto for Piano No. 5, in F minor

This, like the great concerto in D minor and like most of Bach's concertos for piano, is an arrangement made from what must originally have been a concerto for violin. From about 1730 to 1733 Bach's large family, not yet much dispersed, was maturing in musical proficiency to that extent that he was able to perform whole concerts of music of various sorts at home. Friedemann and Philipp Emanuel, the two oldest sons, were still under the parental roof, and Bernhard, a year younger than Philipp Emanuel, was also developing a sound skill. Anna Magdalena, his second wife, had a fine soprano voice. His pupil Ludwig Krebs, under his tuition since 1726, was able to contribute materially. It is possible that Bach wrote or arranged his piano concertos for these domestic concerts. He also used them for the concerts of the Telemann Society, founded by that prolific composer in 1704, and directed by Bach after he assumed the post of Cantor at Leipzig in 1723. Seven piano concertos in all were put together — often, as Schweitzer remarks, "with incredible haste and carelessness," but that great authority explains the fault by saying that Bach himself, playing the cembalo part, could do as he pleased with the notes. You will find little that is careless in this piece.

The work is on a much smaller scale than the D-minor Concerto. Otherwise, the differences, at any rate in structure, are slight. There is the usual setting forth of the main idea by the tutti, with the solo participating rather inconspicuously, and the usual succession of solo passages, contrasting through their distinctive pianistic character. This is true of the last movement as well as of the first. The slow movement, on the contrary, gives the solo a prominent place, even though its cantilena is quite evidently the sort of melody that a violinist loves to play. It is not needful to quote the themes.

Concerto for Violin No. 2, in E major

Bach's most talented son, Wilhelm Friedemann, was perhaps the greatest trial in his father's by no means tranquil life. Careless, dissipated, and even dishonest, he failed lamentably to fulfill the promise of his native gifts, and was responsible for the loss of many of his father's works, notably many of the five cycles of church cantatas and the violin concertos, which at Johann Sebastian's death were divided between Friedemann and Philipp Emanuel. Some of the loss is in a sense made up by the arrangements of the violin concertos for piano. Some of it is irreparable.

The Concerto in E is a fortunate exception, as is the smaller Concerto in A minor. The present work is equal in interest to any, save possibly the great D-minor Concerto for Piano, described above. The method of its composition does not differ materially from that of the other concertos. In this one, however, the main tutti subject, announced at the outset of the first movement, is more extensively used as a solo subject than is usual with Bach. The subject is short, and its opening bar — the three rising notes of the triad of E major — is one of the chief topics about which the solo will continue to speak throughout the movement. Other such topics are also chosen from other portions of the main theme. The fertility of Bach's invention is endless, and in this movement you may nearly always trace anything you are hearing to something in the opening tutti. There is an emergence of double-stopping toward the end, with a rather lightly accompanied cadenza; then a sort of recapitulation, and the close.

The slow movement, in E minor, is a structure related to the Chaconne. That is, there is a persistent figure in the basses, imaginatively harmonized, above which the solo instrument appears to be improvising. Such improvisatory melody as this (which turns out, on examination, to have been most carefully designed) is an art all but lost in the later days.* The bass theme modulates from key to key, following (or stimulating) the fancy of the solo, and the product is one of the most exalted movements in the literature of the violin.

The last movement, *Allegro assai*, is somewhat similar in structure to the first, save that its dimensions are smaller, and its substance as gay as the slow movement was exalted. There is again little differentiation between solo and tutti subjects. The solo, however, toward the end, has a

* Lost also, to this commentator's notion, is the manner of playing such passages. Musicology has taught us many things about Bach's music, but it has also engendered a kind of piety toward structure as such that is all too often unfriendly to the imaginative quality of Bach's designs.

florid version of the thought that so far has been more straightforwardly presented. The bass part of the concerto is figured throughout, an indication that the harpsichord was to fill in and color the tonal substance of the tutti, which is composed wholly of strings.

Concerto for Two Violins, in D minor

Although the original score of this piece has disappeared, the separate parts for soli and tutti (the former in Bach's own hand) have been preserved, so that the restoration of the score is merely a mechanical task. In the first movement the contrast between solo and tutti subjects is marked. The tutti theme is presented essentially as a fugal exposition by the string quartet, which provides all the accompaniment. The second violin then enters with the first of several episodic but ingratiating and violinistic solo subjects. The first solo violin takes the same subject, with an accompanying figure in the second; a fragment of the tutti theme recurs, introducing or accompanying other solo phrases, and in this way the whole discourse is rounded out.

The second movement (*Largo ma non tanto*) is in F major, 12-8 time. The second solo violin enters without introduction, singing a streaming line of melody that has most of the virtues and none of the vices of the music of the romantic composers. (Nor is this an exceptional instance of romantic feeling in Bach.) The first violin answers with the same phrase in higher register, and the two soli, finding other figures and supported by the warmest of accompanying harmonies, pursue their way through a long movement that never departs from sweetness, yet never becomes cloying.

The last movement (*Allegro*, D minor, 3-4 time) is again vivacious and has a decided touch of humor. Its rhythm is piquant and rich in unexpected accent, and the energies of the soloists are taxed as fully as in many a later concerto whose external brilliancy appears to demand a greater virtuosity.

Passacaglia and Fugue for Organ
Transcribed for Orchestra by Herman Boessenroth *

This great work was written at Weimar, where Bach, after having held more or less conspicuous positions as organist in churches at Arnstadt

* Of the many transcriptions for orchestra of Bach's works, this arrangement is one of the most faithful. Mr. Boessenroth has for many years been librarian and one of the trumpeters of the Minneapolis Symphony Orchestra.

and Mühlhausen, was called to serve as court organist and *Kammermusicus* to the reigning Duke, Wilhelm Ernst. He served there from 1708 to 1717. His duties were to play the organ and to assist in chamber music by the court band of about twenty players. His powers — even though he exhibited them in such works as this, and in such cantatas as *God's Time Is Best* — seem not to have been at all fully recognized, for when the incumbent Kapellmeister died, in 1716, that post was not offered to Bach. The next year he was appointed Kapellmeister at the court of Prince Leopold of Anhalt-Cöthen, in which position he composed many of his greatest instrumental compositions.

The Passacaglia is the earliest of the relatively few works by Bach in the variation form. Other instrumental variations are the Chaconne for violin solo and the Goldberg Variations for harpsichord. The *Crucifixus* in the B-minor Mass is an astounding example for voices. The motet *Jesu, meine Freude* is another vocal specimen in freer variation form — so free that Brahms appears to have been the first to recognize it as such.

Bach was doubtless stimulated to the working out of this piece by the great Danish composer, Buxtehude, whose famous vesper services he had journeyed — mostly on foot — some two hundred miles from Arnstadt to Lübeck to hear. Spitta seems to think that the variation was one form in which Bach hardly outstripped Buxtehude and that the fewness of his works in this form must be due to a feeling that effort to excel would be futile. This achievement surely belies that judgment.

The process of variation, whether in Passacaglia or Chaconne, is to add new counterpoints to a given bass, which is the actual theme and may undergo incidental rhythmic changes. The distinction between these two forms was supposed by the theorists to consist in that the theme, in the Passacaglia, should be kept in the bass whereas in the Chaconne it might migrate to the upper voices. Bach, as will be seen, pays no heed to this theoretical opinion.

His theme — a sober strain of eight bars in triple time — is first heard in the basses, without accompanying harmony. (In the original form for organ it is of course in the pedals, solo.) It is kept in the bass for ten repetitions, new counterpoints being added with each recurrence. It is then transferred to the upper voice for four variations and thereafter returns with new vigor to the bass.

The subject of the following fugue is the first half of the bass theme. Simultaneously with this subject (which after the elaborate treatment it

has received would seem bare if it were heard alone) there is a characteristic countersubject; then, with the "answer" (which is the main theme in a second voice), there appears also a second counter-subject in more rapid notes. These three thoughts are presented in a great variety of relations (in what is known as triple counterpoint), and there are many ingenuities of figuration besides.

Toccata No. 1, in C major, for Organ
Orchestrated by Leo Weiner

This piece, like the preceding, was probably composed at Weimar. From this center he made frequent excursions — visits to Cassel, Leipzig, and Halle are recorded — giving what we should now call organ recitals. Not less than in our own day, brilliant and effective compositions made their impression on his audiences, and many of the Weimar organ works show pretty clearly that they were designed for that purpose. Mere virtuosity was never his aim, however, and this is borne out by the persistent favor which these pieces have enjoyed, both with players and public.

As to the date of the present Toccata, nothing more certain can be stated than that Bach, visiting Cassel in 1714 to inspect a newly repaired organ, played a composition which contained a particularly brilliant pedal passage — so compelling that at the end the Prince of Hesse drew a valuable ring from his finger and presented it to the organist. Since this Toccata contains such a passage, it is possibly the piece in question; but there is no immediate evidence that it was composed for that visit.

It was usual, in designing the toccata, to present a number of different ideas, effectively and logically contrasted. This example has three main sections — a Prelude, ornate and declamatory; an *Adagio*, highly expressive; and a concluding Fugue. The Prelude opens with solo passages on the manuals; then comes the almost startling pedal passage above alluded to, after which there is a vigorous *Allegro* made of two subjects from the pedal solo. The *Adagio* which follows is, for Bach, singularly homophonic. Its melody is florid without superficiality — a kind of melody in which, as already remarked, he was unapproachable. As often, the foundation is a kind of passacaglia-bass, but the figure is here not rigidly adhered to. A remarkable passage of tense suspensions introduces the spirited fugue. This has a bold and slightly impudent theme in 6-8 time. The subject is nine bars long, punctuated by dramatic pauses like those at the beginning of the Toccata; but these pauses are later filled in with a figure of running sixteenths, yielding an exhilarating *moto perpetuo*.

Fantasia and Fugue in G minor
Orchestrated by Dimitri Mitropoulos

In 1720 Bach visited Hamburg, seeking (along with seven other candidates) the position of organist at the Church of St. Catherine, where the aged Johann Reinken — then ninety-seven years old — was still active. Among the pieces played by Bach during his two-hour trial was an improvisation on the chorale *By the Waters of Babylon* — a theme which Reinken himself had once treated with distinction. "I had thought this art [of improvisation] was dead," Reinken said to Bach, "but I perceive that it still lives in you." It appears that Bach was favorably considered for the position; but a certain Johann Joachim Heitmann, who paid the sum of four thousand marks into the treasury of the church, was perhaps not inexplicably elected in his stead.

The Fantasia and Fugue in G minor is not mentioned as having been played during this visit, but since it was known to a wide circle at least as early as 1725, Spitta thinks it may have been a part of Bach's repertoire in 1720. He also thinks the Fantasia "shows strong evidence of having been composed for the Hamburg journey," since it reverts "to the imaginative style of the northern masters," among whom Reinken and Buxtehude were conspicuous.

Mattheson, author of the famous *Grundlage einer Ehrenpforte* (*Foundation of a Triumphal Arch*), through which, in biography, pass the figures of great musicians, was in Hamburg and heard this performance. It caused him considerably to revise his earlier published opinion of the composer of the cantata *Ich hatte viel Bekümmerniss* (*My Spirit Was in Heaviness*). The style is indeed unlike that of the soberer Weimar works, and particularly in the Fantasia the influence of Buxtehude, lover of chromatic harmonies, is almost direct. But the Fantasia is far more closely knit than any work of the Danish composer. Even the hearer to whom it is familiar cannot but be surprised at the boldness of its progressions; and although the underlying logic is impeccable, we have the impression of an utterance so overwhelmingly passionate as to have hardly a parallel in the later literature of music.*

The Fugue is in a very different vein of feeling from the Fantasia. Its theme is not tragic, nor even particularly earnest. Indeed, if you think of it apart from the Fantasia, it appears almost gay. But in its actual context it is seen to come from the same magazine of experience, and to

* Dimitri Mitropoulos, coming from the podium after conducting this piece, once said to me, "Bach is the most modern of all the composers."

be fired by the same explosive charge. In both pieces there is evident the artist in his most kinetic aspect.

Prelude and Fugue in B minor
Orchestrated by Dimitri Mitropoulos

This is one of four great works of this type which Bach wrote during his residence at Leipzig — the last period of his creative work. Most of his organ pieces had been written during his earlier years, at Weimar or Cöthen. In these there is visible not only the passion and the energy of youth but also a tinge of delight in the conscious mastery of both composition and performance. The extraordinary outburst of dramatic feeling found in the Fantasia in G minor is seldom met with in the last period, nor do we there encounter such a degree of contrast between prelude and fugue as appears in that work. Instead we have something akin to the lofty contemplation characteristic of Beethoven's last years — feeling and perception so all-embracing and so needful of balance in all the parts of its utterance as to forbid dramatic forcefulness.

This was perhaps Bach's last work for the organ. It is in the key which Bach chose — and mostly reserved — for exceptional utterances, primarily of course for the great Mass. The Prelude is an extraordinary anticipation of that employment of chromatic harmony which in the work of nineteenth-century composers is always thought of as romantic. It is but one of many pieces by Bach in which the candid mind will recognize the falsity of the common definition of romanticism as mere sentimentality. The Fugue, out of structural necessity, is less free in modulation, but it preserves and even intensifies the elegiac tone of the Prelude. Sir Hubert Parry says of this piece, "It seems to suggest a deep temperamental meditation on the remorselessness of destiny, and the helplessness of man in the face of it."

BORN 1881, IN NAGYSZENTMIKLOS, HUNGARY. DIED 1945, IN NEW YORK

BARTÓK

"PAINT me, warts and all" (the familiar, if apocryphal, words of Cromwell) expresses a general idea that applies not inappropriately to the music of Béla Bartók. Unheralded by laudatory or tendentious critics — and his first independent musical adventure was earlier than that of Stravinsky or Schönberg — he was obsessed by the desire to make music speak his mind without superfluity of ornament and without those conventional graces which, for the generality, are the indispensable amenities of musical language.

To most of us this does not point the way to popularity. We have been bred to a kind of musical logic that draws its principles from the masterpieces it praises, only in order that further praise may be heaped on the masterpieces from which the principles are drawn. The viciousness of this circle is revealed in our instinctive condemnation of the unaccustomed, which we call the uncouth. We are by no means without ideals; but we are also, unconsciously for the most part, isolationists.

We have seen, it is true, a superfluity and even a glorification of warts. The old graces, derided, have been made to appear as outworn fashions; and we ask forlornly, Are these things, then, with which we have lived so long and from which we have drawn so much of spiritual sustenance, no longer to be counted among the virtues of art? Must we learn to adore the toad?

But to ask this is, in reality, only evasion, invoked to condone our squeamishness. Wart-worship will die of itself. But this assurance will not of itself break the vicious circle of our logic, any more than will the blind

espousal of some new doctrine that we think will replace the old. A true liberality of judgment is the way out of our dilemma.

Of all the contemporary composers, Bartók was perhaps the least tendentious. He worked, all his life, apart from those currents which provoke the most talk in the world, and in consequence was neither the beneficiary nor the victim of an inflated press. Almost from the beginning he discovered unsuspected truth in the music of the Hungarian peasant, and he was seldom tempted to forsake this simple wisdom. He tried, he said, various contemporary tricks; but he found no virtue unless in undeviating effort to speak what seemed to him the truth. Nor was he ever lured by the empty doctrine of music for its own sake. Thus those who write about him are at one in their impression of complete sincerity in the man and his music.

Bartók began composing at eight years. He first played in public at ten. His teachers were men of whom we had never heard in America; but indirectly, at least, he felt the influence of von Dohnanyi, and so of Brahms. Presently he turned to the more modern idioms. Liszt, Wagner, and Strauss (especially *Also sprach Zarathustra*) were ardently studied. He came to the conclusion, hard for most of us to grasp, that of these three Liszt was by far the greatest genius. But this was a judgment based on keener perceptions than ours of the racial qualities in Liszt's music. He was no apologist for that superficial brilliancy that is now so generally disliked. His *Kossuth Symphony*, performed by Hans Richter at Manchester in 1903, was made into a *Rhapsodie* for piano and orchestra and published in 1904. His first Orchestral Suite, Op. 3, was performed by the Chicago Orchestra under Frederick Stock.

A decisive influence was exerted by Zoltán Kodály, his great compatriot, who revealed to him the riches of Hungarian folk-song. Together these two traveled the Hungarian countryside, inducing old women and men (naively suspicious of city folk and shy of the phonograph) to sing into their machine the tunes that had lived in the hearts of this most ancient of civilized peoples in Europe. This music confirmed Bartók's belief in the virtue of straightforward musical speech, and in it he found whatever there may be of a special method of composition in his work.

Large collections of these songs were published in their unadorned simplicity, and he began to make harmonized versions of them, applying, not the harmonies of the learned world, but those derived from the curious scales in which the tunes themselves were written. A distinctive type of dissonance was the inevitable product. The difference between such

dissonance and that which results from mere theorizing may not be apparent to the unaccustomed ear. Even the tyro, toying with the theorems of polytonality or the twelve-tone technique, might produce the same momentary complex of tones. But there is a logic of harmony, whether classical or modern, which does become apparent with experience; and this logic, I believe, can be discovered even by the unlearned in Bartók's music if the first shudder of repugnance is mastered.

Concerto for Orchestra

The score of this work bears the date October 8, 1943. It was composed for the Koussevitzky Foundation, in memory of Natalia Koussevitzky, and was first performed by the Boston Orchestra on December 1, 1944. For that performance the composer (who had written the music during his convalescence from an illness which had seriously alarmed his friends) offered the following comment:

"The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a '*concertant*' or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the '*perpetuum mobile*'-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio' — a short chorale for brass instruments and side-drum — follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the fourth movement likewise is chain-like; three themes appear successively. These constitute the core of the

movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'Introduction' to the first movement. The form of the fourth movement — *Intermezzo interrotto* — could be rendered by the letter symbols 'ABA — interruption — BA.' "

This account is rather severely condensed, and the hearer may be helped by the description of a few salient details. In the *Introduzione* the 'celli and basses announce, unharmonized, a theme of somber strength whose intervals are all perfect fourths except for two stepwise progressions. The final note of this theme, prolonged, is clouded by a curious inflation and deflation of sound in the *tremolando* violins and violas, and a little flicker of light comes from the flutes to dissipate the cloud. This general effect is repeated. The theme of fourths, now moving a little more quickly in even quarter-notes, ascends higher than before, and the flute, above the *tremolando* strings, begins to speak articulately. Now the "fourths-theme" becomes a figure of eighth-notes in the lower strings, their several parts in tangled motion one against the other, while the trumpets amplify a figure of four quick notes and a longer one that the flute announced at the beginning of its solo. Slightly broadened, this figure becomes a well-defined theme in the violins. The whole rhythm, gradually accelerated, makes unmistakable and exciting preparation for the main body of the movement, *Allegro vivace*, 3-8 time.

Both this rhythm and the characteristic interval of the fourth will be found in the principal subject, whose pattern is an upward design for three bars, completed by its inversion (of course, downward) for three more. The matter is much more extendedly dealt with than is usual in the conventional sonata design, but the consistency of the treatment is such that no aberration from that design is felt. It subsides at length into a murmur (somewhat analogous to that which followed the first theme in the Introduction), making obvious preparation for the second subject. The underlying rhythm is here quietly-tapped by the violins and 'celli, and the theme itself appears in the oboe — at first a wavering on two adjacent notes of the scale, then a spreading out into a wide upward and downward sweep. The development of this matter is mostly delicate and ingenious, the process being that described by the composer. A striking moment is offered by the clarinet which, in a three-bar rhythm, *tranquillo*, has a new version of the "fourths-theme" of the opening.

The second movement is entitled *Giuoco delle Coppie* — freely translated, Dance of the Happy Couples. (The "couples" are the pairs of

instruments mentioned by the composer.) The snare drum gives out a curiously broken rhythm that introduces the theme of the first section — a tune that at first recalls a familiar Haydn piano sonata. The feeling of the folk dance seems to us frankly expressed, in a manner as engaging as Haydn's, but in character definitely Bartók's. The rather loose structure in five independent but linked sections as described by the composer will be apparent. The "kind of trio" is begun by the trumpets, trombones, and tuba, and is continued in the horns. The structure is designedly loose, but is not diffuse.

The third movement is entitled *Elegia.* With no more than a counterpoint in the tympani, the basses first present an inversion of the opening "fourths-theme" of the concerto. The more rapid movement developed therefrom in the first movement ensues; then the harps, *glissandi,* and what might also be called *glissando* figures in the clarinets and flutes, make a background for the emergence of a sinuous line of melody in the oboe. After some fluid swirling in the wood wind the piccolo whistles a strange tune; the perky figure of rhythm given to flute and then to trumpets in the first movement comes back in the violins and clarinets, and there is a new tune in the horn. Then, *poco agitato, mosso,* the violas have a melody in constricted intervals that is soon taken up by the winds. With a return to the original tempo there is a straining, soaring climax, a dwindling, and then a conclusion which recalls at last the characteristic fourths, whose pattern is now largely descending.

The fourth movement, the "Interrupted Intermezzo," moves in *Allegretto* tempo. Four introductory notes present the first theme in the oboe, a tune obsessed by the interval of the augmented fourth. This movement is not long, and the composer's description of its form is sufficient.

The Finale, like most of the other movements, begins with a unison figure — here, a good, sturdy dance-step. Presently pizzicato chords, accelerating for three bars, introduce the persistent sixteenth-note figure which forms the "'*perpetuum mobile*'-like passage." This is accompanied by the chords announced by the strings. There is a kind of second subject, *pp* in the flute, backgrounded by harps and *tremolando* strings. At length the bassoon recalls the opening figure. The conclusion, *più presto,* is on triplet figures, taken at breakneck speed.

Concerto for Violin and Orchestra

This concerto is deeply tinged with the spirit of folk song. Yet it is a broadly designed structure, by no means forgetful of classical outlines.

There are but few excursions into extremer modernity, such as the experiment in quarter-tones to be noted presently; but the harmonic treatment is in Bartók's personal idiom, and it naturally requires a considerable experience of hearing before it becomes clear to the unaccustomed ear.

After a few bars of straightforward chords, the solo violin sets forth a clear and rememberable principal theme, four bars long, which is at once repeated a fifth higher. Its characteristic feature is a rhythmic twitch on the strong beat of the rhythm. This feature is prominent in the ensuing elaboration, which ends with a descending line, largely the inversion of the rising figure of the beginning. The episodic continuation is dominated by the solo, but with a more florid figuration. Then the orchestra resumes the principal theme, now with a canonic imitation in the basses; and the solo, after a moment of reverie on the same thought, takes the lead in a more lively passage which leads to the second subject (*Calmo*).

This theme, cast in groups of three bars, but with a quiet, curiously angular answer in the orchestra to the three-bar pattern of the solo, and all on a pedal A, falls into momentary meditation and then yields suddenly to what may be taken as a closing subject (*Vivace*). There follows a passage, supported by the simple rhythm of the opening bars, in which the solo dwells meditatively on the interval of the perfect fourth (an interval conspicuous in the earlier themes).

Without any provocation from the orchestra the solo then starts a lively figure, and what ensues is development, mostly of the principal theme, which is heard in augmentation, and presently in inversion, together with other previously heard matter. A lively tutti leads to what may be called the recapitulation, beginning with the main theme high in the solo violin. (The detail differs considerably from the exposition, but the design is still there.) A passage in which quarter-tone intervals are prescribed, on either side of a basic D, to form a curious waver, leads to the cadenza and so to the vigorous Coda.

The slow movement (*Andante tranquillo*) is in 9-8 time. It begins with a theme of a narrative nature, again in straightforward four-bar structure. A free and florid variation, at first very lightly accompanied, ensues. A rising phrase soon appears in the orchestra against which the figure of the variation persists, subsiding presently into reminiscences of the original narrative theme. A vigorous episode, largely in double stops, subsides into a broad *Lento*, whose theme, in the basses, is accompanied by trills and figurations in the solo. These presently emerge as a brief cadenza. After a passage in canon between the solo and three orchestral voices,

there is a sudden *Allegro scherzando*, rhythmically related to a part of the principal theme, but offering momentarily a high contrast. The culmination is a canonic passage in the pizzicato strings, with rapid figurations in the solo; and after this the principal theme, high and tranquil, forms the epilogue.

The Finale (*Allegro molto*, 3-4 time), after four bars of a vigorous unharmonized phrase in the orchestra, presents a new version of the principal theme of the first movement (also unharmonized) in the solo. After an episode led by triplet figures in the violin, the orchestra swings into the principal theme, offering a few bars of canonic imitation. A transition ensues, vitally rhythmic, leading to the second theme. The structure is here again reminiscent of the second subject of the first movement — a passage in the solo against a pedal A, backgrounded by delicate strokes on triangle and cymbals, and with brief orchestral interludes. A frank dance-rhythm ensues, in sharply punctuated chords in the orchestra; then, more fluid motion but almost greater gaiety; then, a quiet passage, slower and slower, until a curious canon in the orchestra, very dissonant, prepares the way for a resumption of the main theme, high in the solo and very gently uttered. From this point on, no new matter appears, but the treatment is throughout novel.

Concerto for Viola and Orchestra

This concerto was performed, for the first time anywhere, in Minneapolis on December 2, 1949, under the direction of Antal Dorati, a fellow-countryman of the composer. The solo part was taken by the great English violist, William Primrose. The success was outstanding.

It is one of four major works * composed by Bartók during the last four years of his life (spent here in America), and was written during the spring and summer of 1945, by which time he was gravely ill. The work had been commissioned for William Primrose, to whom Bartók wrote shortly before his death:

"I am very glad to tell you that your viola concerto is ready in draft, so that only the scoring has to be written which means a purely mechanical work, so to speak. If nothing happens, I can be through in five or six weeks, that is, I can send you a copy of the orchestra score in the second

* The others are a Sonata for Violin, his third Concerto for Piano and Orchestra (composed simultaneously with the Viola Concerto), and the Concerto for Orchestra described above. The account that follows is derived from the information released by Boosey and Hawkes, the publishers of the Viola Concerto.

half of October, and a few weeks afterwards a copy (or if you wish, more copies) of the piano score. . . .

"Many interesting problems arose in composing this work. The orchestration will be rather transparent, more transparent than in a violin concerto. Also, the somber, more masculine character of your instrument executed some influence on the general character of the work. The highest note is 'A,' but I exploit rather frequently the lower registers. It is conceived in a rather virtuoso style. Most probably some passages will prove to be uncomfortable or unplayable. These we will discuss later, according to your observations . . ."

The letter was signed and dated September 8, 1945. Bartók died on September 26, unable to keep all the promises made in it. The task of completing the orchestration was entrusted to Tibor Serly, his friend and colleague. Regarding that effort, Mr. Serly writes:

"What for Bartók would have been 'a purely mechanical work' involved in reality a task requiring infinite patience and painstaking labor.

"First, there was the problem of deciphering the manuscript itself. Bartók wrote his sketches on odd, loose sheets of music paper that happened to be on hand at the moment, some of which had parts of other sketches already on them. Bits of material that came to his mind were jotted down without regard for their sequence. The pages were not numbered nor the separation of movements indicated. The greatest difficulty encountered was in deciphering his correction of notes — for Bartók, instead of erasing, grafted his improvement onto the original notes.

"The next problem involved the matter of completing harmonies and other adornments which he had reduced to a form of 'shorthand,' known only to his close associates. For as Bartók observed in his letter, 'Most probably some passages will prove uncomfortable or unplayable.'

"Finally, except for Bartók's statement that 'the orchestration will be rather transparent' there were virtually no indications of its instrumentation. Strangely, this part presented the least difficulty, for the voice leadings and contrapuntal lines upon which the background is composed were clearly indicated in the manuscript."

Mr. Dorati, who saw the original manuscript score, remarked that the solo part was there complete to the last detail and that the orchestral voices were indicated with varying degrees of exactness. The reconstruction was finished by Mr. Serly on June 15, 1948. It is evident that he has not exaggerated the difficulty of the problem; but the score as it now stands indicates no essential departure from the composer's intentions.

The first movement begins (*Moderato*, 4-4 time) with the statement by the solo of an important theme — a sober utterance in the higher register of the instrument. Three pizzicato notes in the basses accompany the second bar of the theme (a whole note), and economy such as this is apparent in the accompaniment throughout. (To write a concerto chiefly in the lower registers of the viola is indeed to offer the instrument its most characteristic tonal possibilities, but it is a task all but impossible to perform without obscuring the solo part by surrounding orchestral voices.) The theme turns into more rapid notes and becomes a brief cadenza. Then the same theme reappears in the lower octave of the instrument, now accompanied by divided violas, 'celli, and basses, still pizzicato. Presently a new motive in 7-4 time appears, imitatively, in the winds, the solo filling its pauses with spurts of arpeggiation. A more urgent strain appears in the twenty-fourth bar, likewise dealt with in imitation; but the opening motive is still in evidence. Again the solo expands this into a short cadenza, and a degree of climax is reached with a quick figure in the winds supported below by the brass.

The speed is now slightly slackened and the strings sound a pizzicato motive against excited sextolets, ascending, in the solo. The strings, at last with the bow, add an ascending chromatic figure; the flute and oboe mingle sextolet sixteenths with those of the solo, and presently the original tempo is regained. There is a brief tutti at the peak of the ascent. The solo then takes over in a curiously unstable rhythm, imaginatively preparing for what in the ordinary form would be the second subject. This is presented, *più dolce*, by the solo and is continued by the bassoons and other wind instruments, against which the solo has ornamental figures. At length the solo announces in sixths a new and firm motive that is soon accompanied by scale figures in triplets in clarinets and bassoons, and then a still more animated figure appears, first in the strings and then in the solo. Once more the development of this matter brings a cadenza.

Now the opening theme recurs, and there is for a time a fairly definite recapitulation. It does not, however, state all of the opening matter. Instead, the whole fabric seems to dwindle almost to extinction; but the solo, as if in comment, speaks a few bars *lento, parlando*, in a very earnest tone, concluding with more excited scale passages.

Without a pause the solo bassoon, in four bars of recitation, *moderato*, links the first movement to the second. This is marked *Adagio religioso*. The solo, in high register, utters a grave and exalted thought to the accompaniment of muted strings. The same strain, in low register and with

higher winds for background, follows, with the inversion of the opening strain still accompanied by the strings. It grows in purport and intensity and eventuates in a new passage in the solo, *piangendo, molto vibrato.* Against this there are figures in thirty-seconds in flutes and piccolo, the violins accompanying *tremolando.* The melody in the solo continues for some time to soar broadly; then it returns to the opening, which it presents with high eloquence. A tiny cadenza of three bars leads to a change of tempo (*Allegretto*, 2-4), the horns announcing a seesaw rhythmic step, gradually quickened and taken up by other instruments. The solo presently enters with energetically rhythmed, solid chords, and the trumpet soon has something to contribute to what is evidently preparation for the third movement.

This, in the already adopted 2-4 time, is apparently some kind of Hungarian dance. The solo has rapid, jiggety figures which build up in intensity to the entrance of an excited tutti on a vehement, stamping rhythm. The solo presently makes its contribution to this thought, gradually reducing the excitement. For contrast there is a tune, very frankly in A, first in oboe, then in flute, then in the solo, and still in a vital rhythm. The theme announced by the tutti earlier in the movement is now resumed, and chiefly on this note a higher excitement is developed which brings the concerto to an end.

Music for Strings, Percussion, and Celesta

This somewhat abstract experiment in unusual colors and rhythms was composed at Budapest in 1936. The positions of the players on the platform are prescribed by the composer: the strings in two quartets, one at the right and one at the left, with the percussion instruments between and the double basses at the back.

There are four movements. The first is essentially fugal, with the subject introduced by muted violas. The percussion enlivens the conversation, which proceeds in a long crescendo and diminuendo, and in remarkably varied rhythm, throughout.

The second movement (*Allegro*, 2-4 time) has two themes, one from the plucked and one from the bowed strings. There is much variation; then a sort of middle section in uneven rhythm; then a short fugato on the bowed theme.

The third movement has been described by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The percussion is here treated with extraordinary delicacy and appropriateness to the themes,

the most important of which are announced by viola and by celesta and violins.

The last movement (*Allegro molto*) is a vigorous dance in the Lydian mode (an F-scale with B♮ instead of B♭). Two main themes, with some lesser ideas, provide the substance, and the form is in large outline very simple — the first gay dance subsiding into a *molto moderato* section, with a return of the gaiety thereafter.

The percussion instruments demanded by the score are tympani, bass and side drums (some without snare), gong, celesta, harp, piano (four hands), and xylophone.

BEETHOVEN

Symphony No. 1, in C major, Op. 21

IT IS usually taken for granted that Beethoven's earlier works are so strongly influenced by Haydn and Mozart that little of Beethoven himself is to be found in the music. It would be truer to say that there was a conventional musical idiom, largely imposed by aristocratic taste, in which both Haydn and Mozart spoke, and which it would have been folly for any young composer to ignore.

Within this idiom it was still possible for a composer to display originality, as it had been, until about 1625, within the still narrower idiom of the sixteenth century. Beethoven, as well as Haydn and Mozart, did just that; and to look in Beethoven's work for what is his own is wiser than to observe merely his obedience to ruling canons of taste. He had already shown decided independence in the *Sonata Pathétique* (1798) and in the six string quartets (1800), and by virtue of this independence rather than because of his conventionality was recognized in Vienna as a coming man. The First Symphony is indeed less strikingly individual than the works just mentioned; but one may wonder whether that was not due to his comparative inexperience with the orchestra—in his day, mostly composed of inferior players, and as a performing body never well drilled—and also the fact that such a body was hardly the medium to which a composer would entrust his subtlest or most advanced thought.

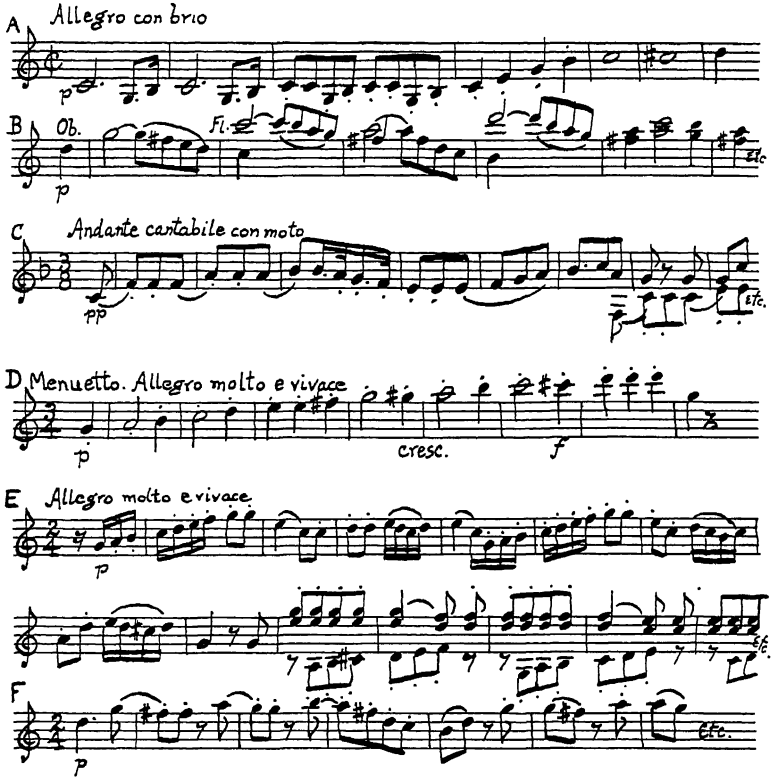
The beginning of the symphony, first performed on April 2, 1800, startled the critics of that day.* There is a broad opening *Adagio,* whose

* The work was sketched perhaps as early as 1795 and was completed in 1799–1800.

first chord sounds like a dominant seventh in F; the second bar seems to be in A minor, and the third in G. But in reality this is only an original and forceful way of establishing the key of C, and it is less obscure than is many a passage in Mozart. The rest of the *Adagio* is in the usual vein of somewhat exalted (and somewhat trite) generalization expected of music that was held to be a copy of the emotions, but was hardly expected to copy any particular emotion.

The principal theme of the *Allegro con brio* is not particularly disturbing (Quot. A in the musical illustration below). But if you observe the insistence on the keynote, C (it occurs five times in four bars, on strong beats, and there is no other note of remotely equal emphasis), you can sense a man driven by a purpose; and in Beethoven's later works you will encounter that man again. Neither has he forgotten his Introduction. The sustained chords in the winds at bars 5 and 6, rising stepwise, recall the opening dissonances. The transition, largely derived from the main theme, gives also a hint of the second subject (Quot. B), which enters after a moment of silence.

This, although it is made of little fragments and is colored by varied instrumentation, is really quite a long tune. Note that it is accompanied by a four-note figure derived from bar 4 of the main theme. And out of this second subject there comes what is the most striking thought in the whole symphony — a glooming descent of the basses above which the rhythmed chords in the strings presently support a second melody in oboe and bassoon. The second transition, thereafter, is similarly derived from the first subject, and the brief closing theme is hardly more than a cadential phrase, adding nothing, perhaps, to the discourse save rhetorical propriety, but detracting from it not at all.

The development begins with a series of modulating dominant-tonic progressions in which each new tonic, as it arrives, becomes another dominant by the simple addition of a seventh to the chord. The substance is derived from bar 3 of A and bars 5–6 of B. In this way C minor is reached, and there is then a considerable amplification of bar 4 of A. The transition to the second theme now provides a figure that is both expanded in its own right and is made into a pattern of accompaniment for little snatches of the main theme. The broad progression that led to the development section then ushers in the main subject to begin the recapitulation, now *fortissimo*. There is no significant deviation from the exposition. (The transition is conventionally altered so as to bring in the second theme in the tonic, instead of in the dominant as in the exposition.) The

Beethoven, Symphony No. 1, in C major

Coda adds nothing but appropriate emphasis to the conclusion, being wholly derived from now familiar matter; but there is nowhere any waste or any padding.

The slow movement (*Andante cantabile con moto*), in contrast to the first, deliberately sets out to be charming — and succeeds, from the first note. Instead of high generalization on conventionally lofty platitudes, it assumes the character of a kind of slow minuet, and is almost more graceful than that courtly dance. Its dainty theme (Quot. C, above) begins quite unaccompanied, as does the theme of a fugue. Yet its character is so unlike that of the usual fugue-theme that we are surprised to find it treated, for a time, in the fugal manner — i.e., by the entrance of the thought in voice after voice. But Beethoven is by no means parading his knowledge of that technique, and soon abandons it to pursue the delight of the rhythmic motion of his tune. There is no actual second subject, but

that purpose is served by an alternative section made of the first two notes of the main theme, daintily expanded and accompanied. There is also a kind of closing subject, made of delicate triplet figures over a pedal G. The rhythm of the accompanying chords is duple, and there is a persistent throbbing of the kettledrum, by no means Beethoven's last striking employment of this instrument. The "tableau" made by the final figure is inimitably charming.

This section is marked to be repeated, a direction suggesting that the form of this movement is that of a sonata (or sonatina). The development is made on the first two notes of the main (and so of the second) theme, somewhat forcefully accompanied by chords in the pulsing rhythm just heard in the tympani. When the main theme comes back, it acquires a new counterpoint — a staccato scale figure in the 'celli. There is no other material addition; but an appropriate Coda, with one surprising harmonic "lift," is made out of the main theme.

The third movement, although conventionally entitled Menuetto, is really a Scherzo, taken at breakneck speed (*Allegro molto e vivace*). It doubtless sounded to Beethoven's contemporaries far more impudent than it does to us. Its theme (Quot. D, above) is hardly more than an ascending scale; but the continuation, after the very short opening section, combines a floating phrase with the vigor of the last bars of the first section, and out of this a considerable development is generated. The theme, when it returns, takes on a new quirk — its curious accentuation of the second beat of the bar. The Trio, in the same formal design as the Menuetto, is by contrast very quiet until the end; but this only serves to bring into high relief the humor and vivacity of the main part when it returns.

The last movement also sparkles with humor. There is first a six-bar *Adagio*, absurdly solemn, as it turns out, for it consists of nothing but fragments of the ascending scale, each one note longer than the preceding, and elaborately provided with marks of "expression." By scampering up the completed scale as an approach to the gay little tune that forms his main subject (Quot. E), Beethoven clearly reveals (but conductors do not always see) that "all this is only fun and pretense."

This tune is even gayer than that of the Menuetto, but it lacks its impudence. Its immediate continuation is accompanied by rising scales, and it is a wonder that the tune-detectors have not elaborately associated it with a similar design in the first movement — the transition to the second theme. The second subject (Quot. F), introduced by a sturdier sort of

scale passage in the basses, struts daintily across the stage, and there is vigorous syncopation to mark the close of the exposition. (Here the swift scales resume their course.) The development is quite obviously derived from familiar matter.

The main theme, to start the recapitulation, comes in just as mischievously as does a rondo theme by Haydn. There are no material deviations from the pattern of the exposition, and the Coda, quite as clearly derived, is only slightly weighted by a new phrase that appears toward the end, even though the approach hints that something more portentous may occur. If it had, the humor that has so conspicuously characterized the whole movement would have been spoiled.

The convention of the happy ending could naturally be respected in this symphony. It was all but ineluctable, however, in much more serious works. The opera was the source of the convention. There the most inextricable tangles, both of plot and morals, frequently developed, but there was always a *deus ex machina* at the end to dispel the clouds of gloom and to remove from the countenances of aristocratic ladies the traces of emotion that might have been irrepressible during the action. It will be some little time before Beethoven dares wholly to defy that convention.

Symphony No. 2, in D major, Op. 36

About two years elapsed between the First Symphony and the Second. They were eventful years, both for the great and the little world in which Beethoven lived. Napoleon was already a mighty figure in that great world — a figure out of which Beethoven's imagination was soon to evoke the ideal of a hero. In the world of music Beethoven was as yet by no means the all-conqueror, but he was advancing toward that position by steps that were to prove far more sure than those of the man of arms.

Within himself, however, he confronted one appalling prospect. Unmistakably, he was growing deaf. He had tried to hide that misfortune from the world, and even from himself; but in 1802 he could, and would, no longer disguise it. He avowed it in that strangely incoherent and despairing letter to his brothers which is called the "Heiligenstadt Testament." The "will" does incidentally dispose of his few possessions to them, but it is also manifestly addressed to a posthumous world, and there are hints that he is resolved, not upon death, but upon a battle *à outrance* with his infirmity. The letter is dated October 6, 1802. The new symphony, composed at Heiligenstadt in the summer of that year, was probably finished by that time. From the tone of the music one can only infer

that the "will" was written in an exceptional fit of despondency, for he must have been aware of his disability throughout the composition of the music, and must have struggled valiantly against it.

The symphony was first performed on April 5, 1803, at an all-Beethoven concert. Critics found the new symphony "too ingenious in structure" and less significant than the First, since here "the effort for the novel and striking is more evident."

The broad Introduction (*Adagio molto*, D major, 3-4 time) with which the symphony opens is again a sign of Haydn's influence. It also recalls the old French overture; but, like that form in relation to the opera or, in Bach's day, to the sequence of dances that followed, it gives no hint of the thematic substance of the music that is to follow. The rather lofty opening phrase in the winds, given point by the initial *ff* D's, is perhaps a little belied by the tripping descent in thirds (compare the slow movement of the Piano Sonata in E flat, Op. 7), but aside from that the long Introduction, although often florid, shows no superfluous ornament. The plan is large enough to admit a contrasting idea (bar 12), which rises to high affirmation and thus justifies the extended peroration that at last introduces the main movement.

As in the First Symphony, the main theme (Quot. A, below) gains its assertiveness through the persistence of the tonic, whether in the triad, which the theme itself exemplifies, or in the continuous D's of the accompanying violins. Immediate repetition on the more somber subdominant (instead of on the brighter dominant) gives additional weight and offers opportunity to the winds to provide an appropriately syncopated afterphrase. The intrinsic energy of the main theme is now revealed in the *sf* C and the hammering descent (derived from bar 3 of Quot. A) which, several times reiterated, leads to the transition to the second theme (Quot. B).

Here a hint of militant eagerness replaces the more usual lyricism, which would have appeared quite anomalous as a sequel to what has gone before. Neither does the energy abate in the continuation; the dramatic sense is intensified by expectant harmonic strokes and the ensuing *pp* recall of the swift figure of the main theme. The hammering alternates with the hushed figure to lead to the closing theme, which persistently explodes in *sforzandi* on the weak beats of the measure. The general rhetoric of conclusion is thereafter pursued to the end of the exposition. Nowhere in Haydn, and seldom in Mozart, will you find such uncompromising tenacity to an unmistakably implied purpose.

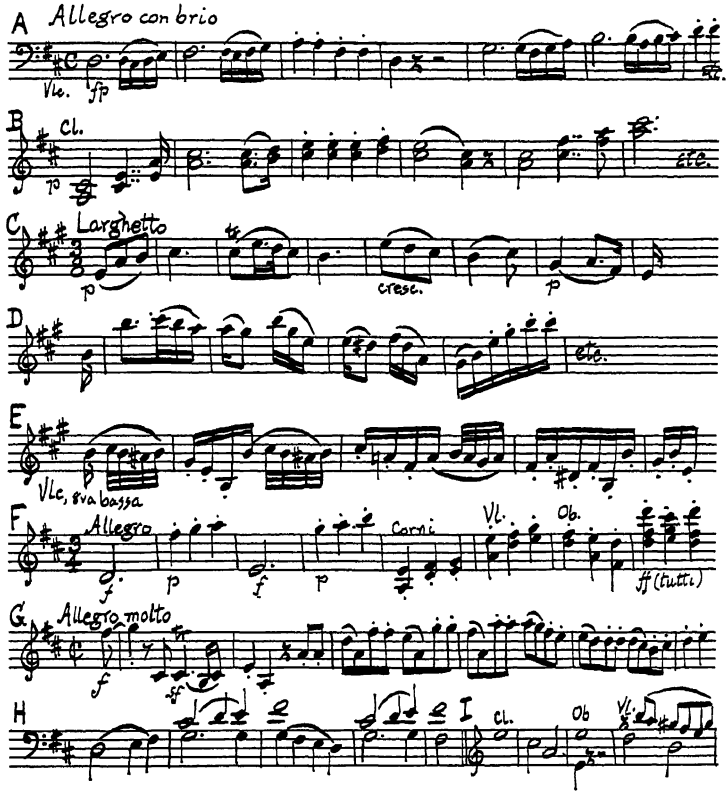
The development, after swift modulation to D minor, begins with an ominous statement of the main theme, to which the trill figure of the violins contributes greatly, and the essence of this thought (see bars 2 and 3 of Quot. A) is soon made the topic. The added staccato counterpoint has a similar value (if a different pattern) to that of the vigorous approach to the second subject in the exposition; and the sixteenth-note figure from the main theme, against continuous suspensions, points up the climactic imitations of the subject. The second theme makes dramatic entry thereafter, but is shorn of its original militancy and provided with an accompanying triplet-figure for the fragment (from bar 3 of B) which is its continuation. The militant character, however, reappears to close the development. A sudden hush makes admirable preparation for the main theme, which begins the recapitulation, *piano*.

Although there is a good deal of condensation, the general outline of the exposition is preserved, and the Coda, which is now almost a new development, is thus not addressed to overfatigued ears. The roaring harmonies and the vital leaping figures in the fiddles help to complete what must be regarded as the most masculine movement to appear, up to this time, in symphonic literature.

Appropriately to the implications of the first movement, the second deliberately sets out to be elevating, and succeeds. It is marked *Larghetto* in the score, a term ordinarily suggestive of a far slower tempo than is natural here.* The sense of elevation is still set forth (in the eighteenth-century tradition) as a general rather than a specific experience; but the music nevertheless offers us experience rather than mere generalization. It is cast — unusually for a slow movement — in fully rounded sonata form, a proof of the value Beethoven set upon his idea.

The first theme (Quot. C, below), reserved and entirely symmetrical in design, has still a quality of aspiration that avoids all sententiousness. The theme has really two strains, of which only the first is quoted. The second, somewhat more fervent, appears only after the first (originally in the strings) has been repeated in the winds with enriching figurations in the strings; and the same treatment is accorded to the second strain. There is then an episode, whose incisive conclusion prepares for the second theme.

This theme (Quot. D) — on the dominant of A more than on the tonic of E and hence more "active" — has also a complementary strain

* Beethoven later arranged this symphony for piano trio, and in that version marked the tempo *Larghetto, quasi Andante.*

Beethoven, Symphony No. 2, in D major

in an interesting cross-rhythm. Both appear first in the strings and are amplified in the winds. The closing subject is a sheer delight (Quot. E). The development begins on the main theme in A minor and sinks into a kind of awe, but gradually rises to high affirmation. The cross-rhythm that briefly followed the first appearance of theme D is now expanded in both time and intensity, eventuating in a sonorous curve that is clearly preparatory to the return of the main theme, and so to the recapitulation. In the repetition this theme, in the winds, is more highly ornamented than before, and the transition to the second theme is suddenly and violently expanded. Otherwise the recapitulation follows the exposition pretty closely. The Coda is made of the phrases of the main theme, delicately punctuated by little arpeggios in the flute.

The Scherzo (which is now called by that name) is neither so fast nor so mischievous as that in the First Symphony, but it is appropriate, as it

should be, to the weightier character of the preceding movements. The stark contrasts of *piano* and *forte* are bold and energetic (Quot. F), but the note of the sardonic, which will sometimes be heard in later scherzi, is absent. The second section avoids even these contrasts, for a time. The tune-detectors seem to have ignored a little figure in the continuation which is exactly in the pattern of the sixteenths in the first bar of Quotation A. The Trio hardly calls for comment.

The Finale opens with an impudent and boisterous figure in the strings which hints at but does not attain the abandon of the last movement of the Seventh Symphony. This hint is at once alleviated by a kind of quiet chuckling in the strings (Quot. G). It does not dominate the thought, but it does punctuate it.

What follows (Quot. H) is a subtheme nearly as important in its broad sonority as the second theme (Quot. I), which enters soon thereafter and is given a conclusion that has the usual energy of a closing theme in the sonata form. Little hops on the two-note opening (Quot. G) lead, however, to a resumption of the main theme in the tonic, as if this were to be a Rondo. Instead, the continuation is in D minor, and there is an excited development, essentially as in the sonata form, that is rapidly lifted to climactic height. When this is suddenly silenced, the main and the second themes are recapitulated. What appears to be a normal and almost perfunctory Coda ensues, with a considerable intensification of both themes and a pause on a huge dominant chord. Instead of leading to a noisy conclusion on the tonic, however, this dominant chord turns off to a strangely remote-sounding dominant of B minor and an extraordinarily extended passage of mystery that flows at last into almost static calm. Its key of G is thus made to sound almost as if it were the real tonic of the piece. But with shocking force an unexpected dissonance * releases a frenzy of excitement such as had never been exhibited in instrumental music before. The conventions of the eighteenth century are not, perhaps, here overthrown; but by implication they are unmistakably challenged.

Symphony No. 3, in E flat major *(Eroica)*, Op. 55

This symphony was finished in 1804. To the casual eye, that is a date like any other. But conjoined with the facts that the First Symphony was

* It is "spelled" as if it were a dominant seventh in E flat, but its sense is that of an augmented-sixth chord (the A♭ being really G♯) on the lowered submediant of D.

finished in 1800 and the Second in 1802, 1804 becomes a date almost unlike any other in musical history. For although the two earlier works, as we noted, depart considerably from the traditions of the eighteenth century and represent far more than is ordinarily observed of the mentality of their creator, it seems flatly incredible that any man's mind could have grown, as Beethoven's must have grown, to produce this work after so brief an interval. The *Eroica*, however, *was* finished in 1804, and finished by a man who had realized that his sense of hearing was irreparably diseased.

Beethoven set on the title page of the MS (as it is preserved in the library of the Gesellschaft der Musikfreunde in Vienna) the words:

Sinfonia Grande
$\overline{804}$ im August
del Sigr.
Louis van Beethoven
auf Bonaparte
Sinfonia 3 Op. 55

The inscription on the published score (1820) runs as follows: "SINFONIA EROICA, composed to celebrate the memory of a great man, and dedicated to His Serene Highness Prince Lobkowitz by Luigi van Beethoven, Op. 55. No. III of his Symphonies." (The inscription is in Italian.)

Both Lord Nelson and General Abercromby (sympathetic with the American colonies and thus largely inactive during our Revolutionary War, but conspicuous, especially in Egypt, in the campaigns against Napoleon) have been mentioned as possible models for the heroic figure painted in the music; but the title page just given and Ries's unequivocal statement that he saw the MS when it was entitled simply "*Buonaparte* — Luigi van Beethoven" seem sufficient to justify the common opinion that Napoleon was himself the "great man" who fired the composer's imagination. This time, however, the feet of clay were not those of the statue but those of the model. Napoleon's assumption of the title of Emperor and, above all, his self-coronation disgusted Beethoven, who (as Ries also relates) now discovered his hero to be "no better than other men." And it is perhaps noteworthy that only the title page, not the portrait itself, was destroyed in the famous fit of rage that followed the discovery. For, after all, this symphony is too big to be the portrait of any individual.

The music sets forth heroism itself, not the merely human aspect of a

heroic figure. Unless we are to ignore Beethoven's title altogether, we may assume that each of the four movements sets forth an aspect of the heroic mind. If it be granted that the title (which has withstood all attack) proves the music to possess more than purely musical meaning, it may help toward an awareness of this meaning to think of the first movement as representing an heroic attitude toward the real world; of the second as heroically envisioning death; of the third as representing vitality untrammeled by ordinary care; and of the fourth as projecting the heroic image beyond the real to the ideal.

No diffuse, moralizing preamble — no high generalization, such as we found in the Introductions to the first two symphonies — but merely two arresting staccato chords serve to focus our attention on the bold mentality that is portrayed in the main theme (Quot. A, below). The attribute of strength appears in unconscious simplicity, without violence, and even without that righteous indignation which so often imbues Beethoven's sterner utterances. The strange sinking of the theme to C♯ at the fifth bar and the ensuing phrases in the violins seem to suggest a kind of gentleness that does not belie but rather complements the hint of strength.

This hint of gentleness, although of high value, is parenthetical and remains almost unnoticed hereafter. The stronger phrase immediately dominates and gradually reveals what we may (mistakenly) suppose to be its full power. Two episodes follow: the first based on a tender strain whose three-note phrases, passed from instrument to instrument (as with the second theme of the First Symphony), build a continuous melody; the second in the strings, whose animated little figure is soon abandoned in an unmistakable approach to the second subject (Quot. B, below). Hardly a melody, this subject is rather an elastic succession of harmonies, culminating at its fourth bar in a clinging resolution of subtly introduced discord. Its note of yearning is intensified after the third phrase of its continuation by a momentary dark interjection of the basses. Transition back to the sense of strength is made by a few bars of thirds, moving contrariwise,* and that sense is exemplified in perhaps the most emphatic passage thus far heard — an angular melodic line, with the second beat of the measure persistently *sforzato*, that grows to threatening force and with only an instant of release brings the end of the exposition with a hint of the principal theme in B flat.

* Wagner somewhere remarks that the art of transition is the most difficult of the composer's problems. This passage "means" nothing, in itself, but it does serve to shift the focus of our attention, which has been sufficiently absorbed with the very actual meaning of the second subject, to the next essential topic.

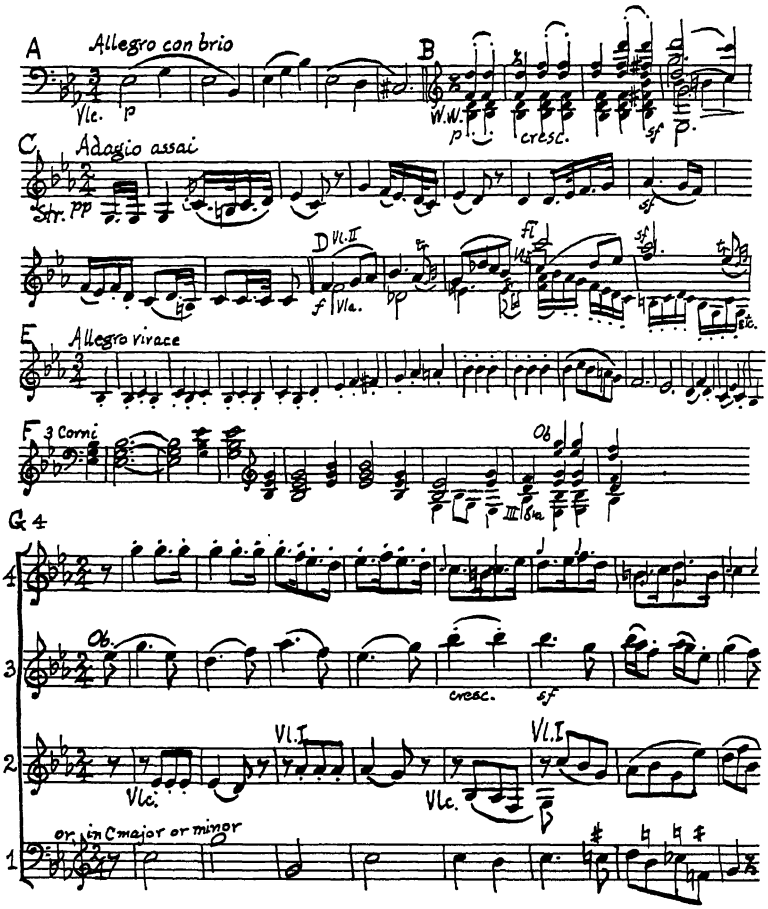
The development begins in mystery. Out of this the episode of three-note phrases defines itself; then the principal subject, in C minor and in the basses, appears, climbs the ladder of the scale in successive unprepared modulations, and is soon conjoined with the second of the episodes mentioned above. (At bar 194 the main theme is presented in "diminution.") The first episode now returns, with a rising staccato scale for enhancement, and the rhythm of this, innervated into a leaping fugue-subject and accompanied by a hint of the second episode as counterpoint, soon eventuates in a tremendous passage of roaring chords, impelled by the rhythm of the fugal figure to a very frenzy of energy — an outburst such as had never before been dreamed of in orchestral music. Articulateness is no longer even attempted; incoherence itself becomes eloquence.

When the music again comes to its senses, it has evolved a wholly new theme, in E minor — essential, no doubt, for the leading of the thought back into familiar channels, but intrinsically as gentle as the restraining hand of God. By this means the main theme is brought back, in C major and quite unharmonized. It almost gets out of control, and the restraining hand has again to be applied; but at last it begins to appear in harmonious imitation, in one after another of the winds, and is supported and vitalized by an irresistible treading, on continually widening intervals, in the basses. Observe that the uproar, earlier, was essentially a descending progression, with a frantic dissonance at the end, while this is a rising progression, with much milder discord and a culmination on the C-flat major triad. The long development ends with that famous passage in which the horns begin the main theme in the tonic while the violins, *tremolando*, still maintain the dominant of the key.

The recapitulation significantly alters the harmony after the C♯ in the theme, subduing the tension and presenting the theme quietly, in F in a solo horn, and in D flat in the flute, before the *forte* reaffirmation. Otherwise, there are no alterations of consequence. The Coda, however, adds an important chapter to the story.

It begins with the main theme, which quietly vaults the modulatory fence into D flat and then, with another leap of that barrier, strikes with full force on the triad of C major. Its first two bars are accompanied by a new rhythmic figure, and begin to rock with a sense of indomitable assurance. The new theme from the development section enriches that sense (which would have become blatant if it had developed at once); but at length, as in the development, the giant strides of the basses again begin

their treading. Presently the main theme comes back, joined to the new rhythmic figure, and grows, without ever a tinge of that fatal blatancy, to acknowledged domination of the whole scene. An interlude between the first and second episodes in the exposition is recalled; the dominant chord — first in titanic syncopations and then in the long strides which the violins take over from the basses — makes huge preparation for the tonic; and this, when it arrives, is reinforced by two sharp and forceful strokes, exactly as at the beginning of the movement.

The second movement is entitled *Marcia funebre.* Few indeed are the poets who have spoken as bravely as Beethoven here speaks to the shrouded figure whose summons may not be ignored. There is neither

Beethoven, Symphony No. 3, in E flat major

saintly ecstasy nor meek resignation nor craven terror, but a kind of fortitude, altogether heroic, that seems born of both understanding and faith — truly, a thanatopsis.

The main theme, in the strings (Quot. C, above), although it is without the customary leaden tramping, is yet instinct with motion. The propulsive energy imparted by the rumbling figure in the basses on "one" in the measure is absorbed by the long G of the theme, so that the ensuing climb from C to E♭ seems effortful, and the leap (after silence) to G is of extraordinary tenseness. Even the dissonant A♭ (in bar 6) seems less forceful, and its implication of pain is counteracted by the firmness of the ensuing cadence. The oboe, repeating the theme, is a little more decisively propelled by the strings, and its high A♭, longer sustained, descends to a cadence in the major. The hopefulness of the ensuing song comes too soon to be fully realized, but the hint it gives is not lost, however bitter may be the intensifications of these strains that follow.

Now appears a passage in C major whose quiet melody, first in oboe, then in flute, is soon compelled, by mighty reiterations of a sternly marching rhythm, to face that fact of death from whose contemplation it had almost strayed. The melody continues, in spite of this threat, and is tenderly enriched; but at its end there is the threat once more, and a sudden darkening that is one of the most ominous moments in any literature. The main theme starts, as before, but hesitates at its sixth bar; goes on, alarmed, into F minor; achieves its firm cadence there, and enters on a fugue which Weingartner rightly called Aeschylean.

It is really a double fugue. The first subject begins with four rising notes, in the second violins; the second, in the violas, has only long notes, which always accompany the first subject. After announcing the theme, the second violins begin a tremendous countersubject — forceful sixteenths, every one played with a full sweep of the bow — that incessantly adds its elemental energy to the fabric, no matter how intense the multiplied substance of the fugue becomes. (The substance of the fugue is indicated at D, above.) At the tortured culmination the sixteenths are hastened into triplets, and the four rising notes of the first subject are likewise doubled in speed. Five mighty blows on a single chord end the fugal episode, the last undergoing in a single bar a terrifying diminuendo. There follows a bewildered hint of the principal subject, *sotto voce*; but a more awful stroke is in store — an insistent and rebellious reiteration of C's in horns and trumpets that goes on for seven bars and then rises to all but intolerable F's to end its outcry.

The tumult of triplet sixteenths in the strings now subsides in force, though it does not cease, and there begins in the basses a figure (similar to that gigantic "treading" we noted in the *Allegro*) that lends a new solemnity to the main theme of the March, which returns in oboe and clarinet. The triplets halt for a time with the first strain of the theme, so that the second may appear in the full warmth of its simple design. The rest of the theme, with its accompaniment again enriched, appears as before, and there is a little moment of heart-breaking loveliness before the main theme, now torn into little disjointed phrases, fades into the final chord.

How to go on, after such an experience, must have been nearly as much of a puzzle to Beethoven as to us. The very notion of a Scherzo seems for the moment unthinkable. But — a little as if another symphony had begun — a Scherzo does make decorous entrance, maintaining the *pianissimo* of its beginning (Quot. E) until we have been translated back from the contemplation of death to the recognition and even the possible enjoyment of life. Not until the ninety-second bar is there any departure from the quiet hush. Then — and with what singular wisdom! — the full current of vitality bursts forth without transition. But of that impudence which so often characterizes Beethoven's scherzi there is in this one hardly a trace.

With the Trio, whose theme is for three horns (nobody except Haydn, once, in the *Horn Call Symphony,* had ever dreamed of asking for more than two, and Beethoven's extravagance was roundly censured), the full flush of health returns to the cheeks. (The horn theme is quoted at F, above.) Even so, the interjections by the rest of the orchestra never become boisterous, unless at the few rhythmically angular passages and the momentary *Alla breve.* For the first time, also, Beethoven composes an epilogue, instead of merely repeating the Scherzo after the Trio; and his keen sense of the meaning that may reside in the sound of the drums is likewise made clear.

The strident D's with which the opening flourish of the Finale begins (*Allegro molto,* A flat, 2-4 time) are surprising, since they seem to establish G minor as the key; but this is only an approach, like the opening of the First Symphony, which sets the true tonality of E flat more firmly on its base. The theme is not new. Beethoven had first invented it as a *contredanse* and used it in the *Prometheus* ballet music, and he had later made upon it a set of variations and a fugue for piano, Op. 35. In that work he had built up the whole composite substance of the theme by a

gradual addition of its elements, and he here pursues the same plan. Something of its structure may be seen from that portion of the illustration above which is on four combined staves and is marked G, 1, 2, 3, and 4. I have attempted by this means to show the first forms and some of the possible combinations of the four components of the movement.

The bass — the fundament of the whole — is placed lowest in the illustration and numbered 1. (How it may be read in C minor is shown by the interpolated treble clef, which must be read with the accidentals shown above the staff.) After the introductory flourish, you first hear no. 1, pizzicato, in all the strings. It is then repeated, with its notes echoed higher in the winds. Next, no. 2, partly in the 'celli and partly in the first violins, is played against no. 1, bowed, in the second violins. Next, no. 3, which is the most important "tune" in the piece, is played together with no. 1, which has now gone back to the basses.

With this tune ended, the movement is now under way, and after a short preparation there comes a fuguing, based on the first four bars of no. 1, in C minor, in the first violins, with a counterpoint made of no. 2. The texture gets too complex to describe, but presently it comes to a ringing end on the dominant seventh of C minor. This chord, however, by a kind of lightning change, turns into an augmented-sixth chord in B minor. No. 3, in that key, comes floating out of the blue, shifting to D major as it soars. There is not much time, however, for such dainty business as this, and unmistakable preparation is soon made for another new counterpoint to the main bass — a theme we have put at the top of the illustration and numbered 4. This, in turn, yields again to no. 3, and there is soon another fugal variation in which no. 1 (in the horn) and no. 3 (in the second violin) are both turned upside down, while no. 3, in the violas, stays right-side up, and there is a considerable bustling of sixteenths besides. The end is again on a dominant seventh — this time, really in E flat; and after its long-held sonority, no. 3 comes forth at the summit of the music. But how altered! For it now moves in a stately *Poco andante*, and it sings, in a way undreamed of in the *Prometheus* ballet or the piano variations, of the heart which the Titan — a vastly greater hero than Napoleon — put into the breasts of men.

The introductory flourish returns, and there is loud celebration, surely not unjustified, of all that this event implies. It is not strange that this symphony remained for Beethoven, to the end of his days, his favorite among his own works.

Symphony No. 4, in B flat major, Op. 60

This symphony was composed in 1806, and was apparently commissioned by a Silesian nobleman, Count Oppersdorf, to whom it is dedicated. Few details are known regarding its composition. From the absence of any sketches, it may be inferred that the work was written with greater speed than was usual with Beethoven. It was first performed in March 1807, at one of two concerts devoted wholly to his works, and given at the residence of Prince Lobkowitz. Beethoven was somewhat disappointed at its reception, although contemporary criticism favored the piece over the *Eroica* since it appeared to return (as the critics had advised) to the simplicity of the First.

To expect Beethoven's next effort in symphonic form to be an extension of such a work as the *Eroica* would be absurd. Indeed, to anticipate the next turn Beethoven's imagination will take after any achievement is always impossible. For there is surely no other composer — and there is perhaps no other artist than Shakespeare — whose imagination covered so wide a range. Even before what is called his "second period" was reached, his piano sonatas had shown remarkable variety; and from the first string quartets (Op. 18) on, the new works are not merely different in character, but are so complete in their presentation of the subject at issue as to arouse the unending wonder of the student.

The Fourth Symphony is less commanding than the *Eroica*, but it is not less masterful either in structure or in imagination. No one has attempted to give the work a title, nor could any thinkable one be less than offensive. Yet the world is largely agreed that this is a species of love music. Schumann described the piece as "a slender Grecian maiden between two Nordic giants," the giants obviously being the *Eroica* and the Fifth. While his metaphor points chiefly toward the incomparable form of the work, it hints also at the glow of passion that shines through the perfect exterior. Though the emotion behind the symphony is by no means the outspoken and even vaunted passion of the later romanticists, it has its roots in the same region of experience.

Most of Beethoven's utterance of this kind of thought appears in the body of the symphony, and especially in the slow movement; but the introductory *Adagio* is also strongly tinged with it. We are perhaps too accustomed to the more ebullient romantic tone to recognize, in this music, the veiled accents of adoration. Remembering Beethoven, however, as a by no means skillful courtier, yet still less an emotional dullard,

we shall find it wholly natural for him to begin thus his paean to the ecstasy that so strangely disturbs him. Tension, not joy, first sets the tone of the music. The first dark phrases descend into what seems a kind of harmonic abyss, although it is only B flat minor. But the hesitant, detached notes of the ensuing figure in the violins, above the tense interval of the diminished third (G♭-E♮) in the bassoon and the basses, retain the sense of awe but somehow release us from its usual concomitant of fear.* An unexpected enharmonic modulation to the dominant of B minor presently both brightens the color and enhances the mystery. The brightening goes on; sustained notes erupt into expectant fragments of upward spurting scales; and at last the *Allegro vivace* emerges, like Meredith's Diana, whose face as she hastened to greet her friend "was all one tender sparkle of a smile."

The theme itself is no more than the arpeggio of the B flat (tonic) chord, *piano* except for its first note, with subdominant and dominant harmonies ensuing, and a fluid strain, made lyrical by chords of the sixth, in the wood winds. Immediate loud explosions of the introductory scale-fragments cannot be suppressed, but there develops, as the music proceeds, a sense of high serenity which (to this commentator at least) is the most precious characteristic of the work. (The two main subjects of the movement are shown at A and B in the illustration below.)

This quality of serenity, as Albert Spalding noted in his interesting autobiography, *Rise to Follow*, pervades other works of the same period — the *Waldstein Sonata*, which has an approach to the recapitulation almost identical with that of this movement; the G-major Piano Concerto; and the great Concerto for Violin. Wasielewski, supposing with Thayer that the famous letters "to the deathless loved one" that were found in Beethoven's desk after his death had been written in 1806, felt that the symphony might well be interpreted in the light of these letters. No research has as yet determined either the date of these missives or the identity of her to whom they were addressed; but there is sufficient testimony to the fact that Beethoven was more than half in love with someone

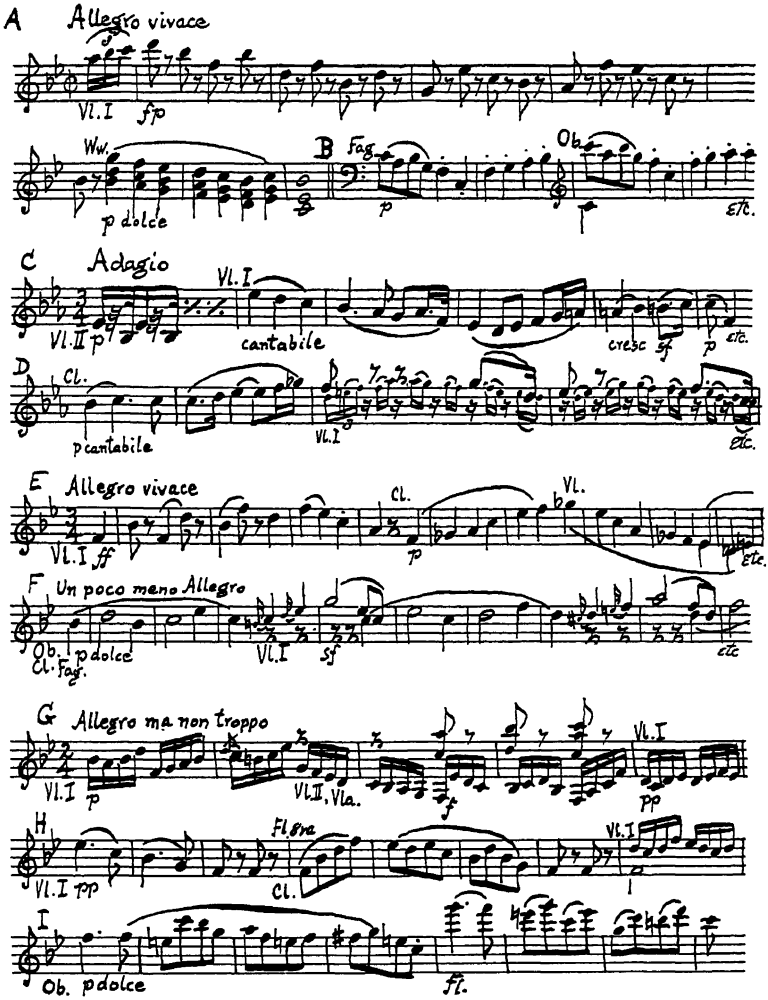
* Weber, a youth of twenty-one when he first heard the symphony, missed the point egregiously. Although he does not precisely identify the work he is describing, there can be little doubt about his reference when he speaks of "the latest Vienna receipt for a Symphony. First, a slow movement full of short disjointed unconnected ideas, at the rate of three or four notes per quarter of an hour." He contemns the whole work as "revolting alike to the nature of the instruments and the nature of the thought, and with no intention whatever but that of mere show-off." It is only fair to add that he changed his opinion after he matured.

or other all his life, so that the sentiment of these letters may with propriety be recognized in the music.

There is a quiet episode of singular warmth between the two statements of the main theme (Quot. A), the second of which is loud and joyous. The real transition to the second subject is hotter — all in syncopated chords, with a sudden dwindling of force for the entrance of the second theme (Quot. B). This begins with genial conversation between bassoon, oboe, and flute, but it also eventuates in irrepressible lyricism — a charming passage in canon between clarinet and oboe. Somewhat as in the First Symphony, there follows now a darker phrase: a sequence on a "term" of three notes, whose design as a three-note pattern is obscured by the duple rhythm of the music. The closing theme is no more than a figure of syncopated chords.

The development is not strained or learnedly difficult. In it the lyrical sense is heightened by the introduction of a new theme, in octaves in violins and 'celli, to which the main subject in the bassoon makes a counterpoint. This new theme, after being heard five times in succession, never recurs, but its contribution is immeasurable. So is the expansion of the wood-wind phrase in sixths that completed the principal theme, which now begins after a hushed enharmonic modulation to the dominant of B major. The tympani, here and in the similarly colored return to B flat, have a singularly impressive role to play — as they will have in the *Adagio*. The Coda, wisely, makes no attempt to elevate further an altitude that for comfortable breathing has been too lofty throughout for the spiritual lungs of most of us.

The *Adagio* (E flat major, 3-4 time), like the opening *Allegro* of the Violin Concerto, presents at the outset a rhythmic figure whose true value will be revealed only as the movement proceeds. The theme, begun at the second bar and accompanied by a derivative of that figure, is an extraordinarily spacious curve, sweeping downward for more than an octave in essentially stepwise progression and rising again to more than half the height of its beginning before the inner propulsive energy is spent. (It is shown at C, below.)

The twentieth century, more constantly aware than was the nineteenth that man is an animal, has lost its belief in the kind of adoration that is expressed here; but however "scientific" our attitude toward what we take to be facts, it is most unscientific not to recognize that such devotion was once real. The theme is immediately repeated by the flute, with its

Beethoven, Symphony No. 4, in B flat major

harmony now also in the winds; and the crescendo of its last strain provokes ejaculations of strong sonority in the strings — passionate outbursts, without thematic design, that alternate with brief lyrical phrases which at their peak are first accompanied and then supplanted by figurations of their own contour.* The second subject (Quot. D, above), following immediately, is even more subtle. Its curve, in the clarinet, floats

* In bars 22–23, the melodic line in flute and oboe bears a curious resemblance to a phrase of outspoken passion that occurs in the Introduction to Act II of *Tristan and Isolde* (bar 33. The tone is here less passionate, but is similar).

upon more and more tenuous harmonies and all but vanishes in mere exquisite figurations, only to emerge again in even warmer color.

The strings present, as "working out," a florid version of the theme that has as climax four tremendous bars, all in the pattern of the first three notes of the main theme, but descending the scale of E flat minor, and every note *sforzato*. These dark harmonies seem unmistakably related to the similarly colored passage at the very beginning of the symphony. And there is in each (as the comment on that passage suggested), but especially here, the reality of a passion conditioned by conventions far other than those of today. Six bars of hesitant figuration, rising to what is really a chord of the minor ninth in G flat major,* bring in a breathless passage in which first the bassoon, then the basses, and finally the kettle-drums beat, as a kind of antiphony to the four descending notes of the main theme, the rhythm of the opening bar.

The whole theme now returns in clarinets and bassoons, with a delicate figuration of itself in the flute, to begin the recapitulation. The spacious exposition is here somewhat shortened and is differently colored; and just before the end, as if to sum up the sense of the whole movement in a single gesture, there is again the hushed beating of the drum. In all Beethoven — indeed, in all the literature of music — there are few movements like this.

The Scherzo begins with a succession of upward leaps, most compelling to the muscles of the imagination; but just as in the first movement the initial excitement that followed the erupting scales was quieted into song, this hint of boisterousness is at once subdued by quiet legato phrases, and in the development quietness is imposed even upon the leaping figures. The tang of the sardonic and the sense of the uncouth, often apparent in Beethoven's scherzi, are here wholly banished. (The theme is shown at E, above.)

To keep the whole movement in character, the Trio is somewhat slowed (*un poco meno allegro*), and would be quite placid if the lyric undertone of it were not, toward the end, allowed to expand into full-throated song. (Its theme is shown at F, above.) The transition back to the swifter Scherzo is ingeniously made, and after the Scherzo the whole Trio is again repeated, a device we shall meet with once more in the

* The D♮ in the violins in bar 59 sounds as if it were E♭♭. The "root" of the chord, D♭, is also only carried over in memory from bars 57–58. But it feels like a ninth-chord. Beethoven's "spelling" seems at odds with his sense.

Seventh Symphony, and also, disguised, in the Sixth. A compact summary of the Scherzo then forms the Coda.

Berlioz describes the Finale as "one animated swarm of sparkling notes, presenting a continual babble." His image is just, but it is not always realized in performance, perhaps because Beethoven's superscription, *Allegro ma non troppo*, is startlingly at variance with his metronome mark, ♩ = 80 (added many years later), a speed at which the notes yield only an inarticulate scrambling instead of the sparkle of which Berlioz speaks. (The main themes of the movement are shown at G, H, and I above.)

The first theme (Quot. G) is hardly more than a figure. Its dainty tripping is rudely contradicted by the basses in bar 3, but this is only for an instant. The figure is then contracted so that it can move as a unit, up or down the scale, and in this way the buoyant strain (Quot. H) that completes the theme is introduced. All the transition is vigorous — in the vein of the *forte* eruption of the basses in bar 3 — and it also contains an anticipation of the coming second theme.

This theme (Quot. I) has all the unpremeditated lyricism of a Schubert song. Its exuberance soon rises to a shouting that several times alternates with the quiet delight of its continuation. The shout is punctuated with the figure of the first four notes of theme G, and this figure accompanies the descending scale pattern of five notes that forms the closing subject.

The development begins with the same figure, ascending — a gradual unfolding that culminates in a most unexpected *fortissimo* on B♮, unharmonized. You anticipate catastrophe, but what emerges is only genial imitation on the lyrical strain that completes theme G. This grows, however, into a new three-note figure that is bandied about in the winds while the strings keep up the pattern of the main theme. Presently the rhythmic hop-skip suggested in the wood-wind chords in bars 3-4 of G becomes an exuberant stamping. It pauses for a moment while the bassoon makes as if to start the recapitulation; but the main theme, returning in the strings, keeps to the high level and quite forgets to utter the quieter strain H that appeared in the exposition. The rest of the recapitulation is normal. The Coda begins as did the development, rising to a kind of analogue of the strange B♮. Now appears the buoyant theme (H) that was missed out a moment ago; there is another swift rise in intensity; then the opening figure, as if tired of its play but still smiling, comes back in little, slow fragments. There is a quick rush, and the end.

Symphony No. 5, in C minor, Op. 67 *

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Although its spiritual force has been considerably weakened since the doubtful triumph of 1945, it will hardly have been forgotten that the telegraphic symbol for V (and so for Victory), printed above, was reckoned as one of the heartening signals or slogans that unified the effort toward that triumph. It must be admitted that any resemblance between the symbol and the all-pervading throb of Beethoven's musical motive in this symphony is, as the novelists say, "purely coincidental." Yet there is in the coincidence an appropriateness that confounds the historic sense. For surely Beethoven would have approved the significance with which the terrible accident of war endowed his motive. His own words in reply to a query as to its meaning were (according to Schindler): *So pocht das Schicksal an die Pforte* — "Thus Destiny knocks at the door." And it is not improbable that some such meaning as we now attach to the symbol was inherent in his sense of the motive. For while the usual translation of *Schicksal* is "Fate," that German word does not necessarily imply "the blind Fury with the abhorrèd shears," but means, literally, "that which is sent" — Destiny, therefore, either good or bad. There is no positive implication of evil in the word, and the hint of superstitious terror which we ordinarily attach to it may well have been absent from his mind as he spoke. Opportunity, not catastrophe, may have been knocking at the door.

The spiritual energy of that knocking is tremendous — enough, if need be, to knock the door off its hinges. Neither is its purport obscure to the most uninitiated of music lovers; for the world has found in this piece an unmistakable utterance of spiritual purpose which it needs no prophet to interpret. There is no name for this purpose. You can sense in it the drive of righteous indignation, but you must not adopt that or any other phrase as the verbal translation of the music's sense. Yet he who endures the

* The sketches for this symphony begin at least as early as 1805. Its conception thus apparently antedates that of the Fourth, but it was not completed until March 1808. The Sixth (the *Pastoral*) appears to have been composed more or less concurrently, and possibly to have been finished before the Fifth. Both were first performed at an *Académie* on December 22, 1808; and on the program the *Pastoral* was designated as No. 5, and the C-Minor as No. 6. Both works were purchased by Breitkopf and Haertel in September 1808; and in March 1809 Beethoven wrote to the firm designating the C-Minor as No. 5, and the *Pastoral* as No. 6. Both works are dedicated jointly to Prince Lobkowitz and Count Rasoumowsky.

The year 1808, like 1804, is an *annus mirabilis* in the history of musical composition. For not only were these two great works completed then, but also the two Trios, Op. 70, the great 'Cello Sonata, Op. 69, and the Choral Fantasie for piano solo, chorus, and orchestra, Op. 80 — an important imaginative step toward the Ninth Symphony.

endless battering of this motive, not merely in the first movement but throughout the whole symphony, will hardly be content to regard it as exemplifying merely the structural ingenuity of the composer's mind. No music was ever in a more imperative mood.

After two detached ejaculations of the motive, the principal theme is built up out of it (as will be seen at A in the illustration below). This is far more than the mere reiteration of the motive. It is an elastic, upward-springing thematic line whose curve can be indicated by the letters g-E♭, a♭-G, e♭-*C*; g-D, a♭-G, f-*D* (where the capitals indicate the strong beats of the measure, the small letters the weak). The culmination in each phrase is on the final note (italicized), which is sustained; and the whole period is completed by two detached, forceful chords and a longer sustained note. The bare motive is again announced, but on two "active" notes (a♭-F), and now we begin more fully to sense the force that will presently be unleashed. The downward curves that follow are precipitous and alarming; a determined line of gradual ascent becomes threatening; three downward swoops, always in the same shattering rhythm, culminate in two sharp blows — chords far more incisive than those which closed the theme itself; and with its last ounce of energy, as if the climax of passion had already been reached, the horn shouts out a determined phrase (Quot. B) that seems as if it were about to end the discussion there and then.

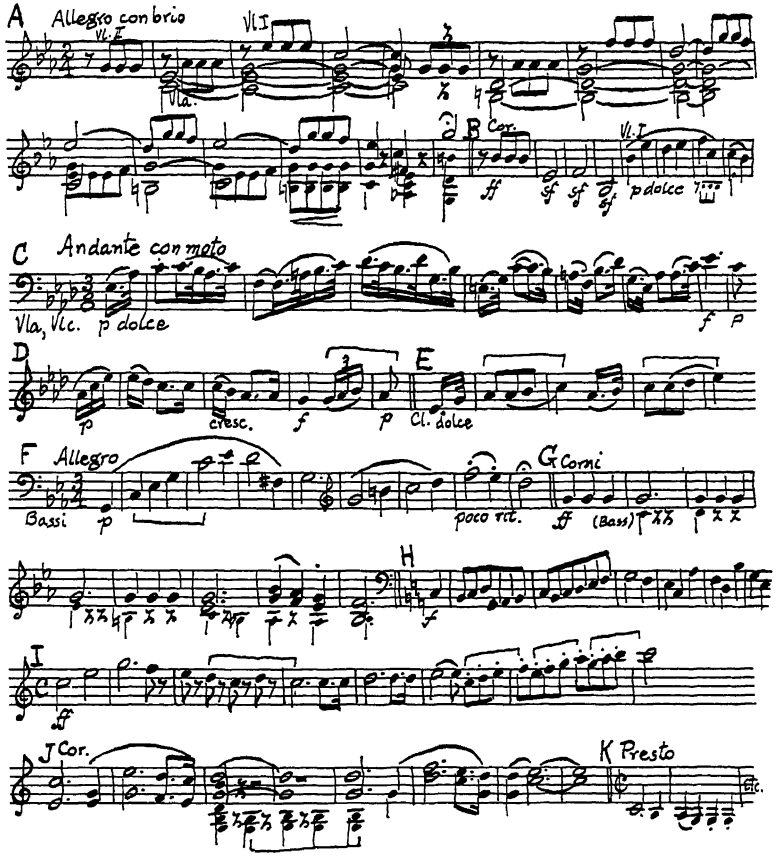
Instead, as if to prevent the utterance of the horn's final word, the second subject (also shown at B), a phrase as gentle as the first was urgent, appears in the violins. This theme (as Weingartner pointed out) begins on a weak measure, so that its rhythmic stress falls on the active second and fourth bars in the swift 2-4 time. Read thus, the swerve of the melody is far more compelling than when (as is usually the case) the stress is put on the first and third bars. The "Fate motive" punctuates with nervous impatience the high point of the curve; it is more insistently repeated as the new subject is extended; and it presently resumes its originally complete domination of our thought. In an incredibly short time, and with the introduction of no other new subject-matter, the exposition is ended. (It is noteworthy that this, having regard to the time it occupies in performance, is shorter than any other first movement in the nine symphonies except the first.)

The development is similarly sharp and pointed in design. It by no means fails of the intensification which is the natural purpose of this part of the form; yet perhaps its most striking moment is near the end of the

section, where longish passages of *piano* chords, alternating in strings and wind, are contradicted by violent ejaculations of the principal motive, which at length, by an impressive broadening, leads to the recapitulation. This reprise is but little altered from the exposition.* There is a moment of singular eloquence after the first full statement of the theme — the tiny cadenza for the oboe — which emerges out of the sustained chord to speak, quite untranslatably, of things which everybody will nevertheless understand.

But when all this repetition is over things take a new turn, and there ensues a Coda in which the process of development is carried to far greater heights than in the middle section. Reiterations of the incessant four-note motive follow each other on single chords whose whole progress is toward a region of alarm; presently the violins twice swerve upward with irresistible *élan*; and from the height they attain there is a descent (in a harmonic fabric employing the whole orchestra, but consisting of only two real voice-parts) and a broadening into groups of two quarter-notes — phrases of such indomitable power that even the original motive seems to have been overwhelmed. After two supremely emphatic statements of this main motive, a hushed reminiscence of the whole principal theme, brushed aside by a few defiant chords, brings to an end what is still the most original and striking symphonic movement in musical literature.

The *Andante con moto* now takes time to consider the sense of gentleness and of aspiration that was hinted at in the second subject of the first movement. It has not the same sense, even in a different aspect, yet there is a kind of kinship between the two utterances. Here the strain is lofty and quiet, and for its full consideration the structural plan is that of variation. There are, however, two themes. The first is an unforgettable strain sung by the violas and 'celli in unison, a strain so complete in itself that it needs no other accompaniment than a few notes plucked by the double basses. It is noteworthy, although to some it appears accidental, that the conclusion of this melody (after a brief dialogue upon it between winds and strings) is on the thrice heard figure of a triplet followed by a longer note — a subdued but to us unmistakable reference to the main motive of the first

* The mighty horn-phrase which introduces the second subject in the exposition could not be played, in the key in which it has to appear in the recapitulation, on the "natural" horn of Beethoven's day without a change of crook (the section of pipe which, according to its length, changed the fundamental note of the instrument, and so the harmonics which could be produced as "natural" or "open" notes). Beethoven therefore wrote the passage for the bassoons; but it is nowadays always played on the horns, whose valves take the place of the crooks.

Beethoven, Symphony No. 5, in C minor

movement. (The main thought and this conclusion are shown, together with the second theme, at C, D, and E, above.) It will be seen that the second theme, which immediately follows, is a broad and impressive statement of the same rhythmic fact. Before the variations begin there is a moment of strangeness, suggested by dissolving chromatic harmonies (surely an instance of that "strangeness added to beauty" which, in Pater's phrase, defines Romanticism) that will be significantly amplified toward the end.

The process used for variation, it must be confessed, seems rather trite. It is a favorite process with Haydn — that of providing, for what are essentially repetitions of a chosen theme, accompanying figures always in more rapid notes. Beethoven's theme is somewhat hidden in these figura-

tions, instead of being merely accompanied by them; but the process (which in 1806 was not yet outworn) is still the same. And it is quite evident that a more obscure process would have blurred the fine definition of the sense of the theme. The variations are so regular that no one can miss them. Indeed, one wonders whether the movement as a whole might not have appeared obvious, in spite of the admirable theme, if the unexpected had not twice occurred: first in the shape of a *più moto* passage in which the first bar of the main theme generates a little dialogue between clarinet and bassoon, with a continuation of thirds in contrary motion, similar to that in the *Larghetto* of the Second Symphony; and second, after tremendous insistence on the second theme (Quot. E), in a delicate interlude based on the same first bar and introduced by the flute, clarinet, and bassoon above an extended preparation of arpeggios in the strings.

Everybody except Beethoven calls the third movement a Scherzo. But of humor, unless that term may be enlarged to embrace the sinister, there is to my ears not a trace. The main motive (Quot. F) is hardly more than whispered, at the outset, by the basses unharmonized, and the answering phrase in the violins is so hesitant that it comes almost to a standstill. (You will hardly notice it — and perhaps you were not meant to — but the "Fate motive" is there in the first two bars.) After a slightly extended repetition of this, still *pp*, the horns, on twelve insistent G's, reiterate the bald motive of Fate. (One can hardly fail to see, in this version of it, that the word "Fate" would much better be supplanted by the word "Purpose.")

The Trio section is equally characteristic. It is in C major. Sir George Grove found it "extremely droll"; Berlioz thought it to "resemble somewhat the gambols of a delighted elephant"; but though the tone is hoarse and rough, and the motion uncouth, the uncontrolled energy of the substance seems to me to convey — at any rate in the context of the first part — a kind of desperate energy rather than any sense of comedy. The fugal fire of the beginning dies out at the end, and the transition back to the opening is made by gentle wood-wind phrases and hushed notes plucked in the basses.

The rhythmic center of the theme is now shifted by an elongation of its second note, and its peak is lightened in weight by a shortening of the half-notes C and D into detached quarters; the winds treat their phrase similarly; and the motive formerly given to insistent horns is stilled almost to silence in clarinet, oboe, or pizzicato violins. Strange things are evidently brewing, for the whole reprise is hushed, and there is a long con-

tinuation, quite new, all in a pizzicato that reduces the substance of the music to a shadow. This makes as if to end in C minor; but instead the basses begin to bow an A♭, holding it for bar after bar, while in the midst of this new veil of sound the drum pulses with the rhythm of the motto of destiny.

The violins at last move upward with the figure quoted at F, but they bring no relief from what Dr. Tovey calls "the great darkness." They cannot find the end of the phrase; they keep repeating it and presently make it rise in pitch, step after step until they have climbed a whole octave. All at once, however, they seem to learn where they are — on the brink of something tremendous; and now their tone begins rapidly to swell with their mounting excitement.

Without any pause the whole orchestra (including the three trombones which have so far been silent) bursts out with a march of triumph (Quot. I). The theme seems quite new, and is as firm and decisive as the approach was tentative. But the motive of destiny is hidden in it (it is marked with a bracket both here and in other places in our illustration) in both a broad and a hastened form. The phrase at bars 6 and 7, inverted, forms the transition to a complementary strain (Quot. J), which pauses at its third bar for heavy punctuation in the one inexorable rhythm. By an exciting process of diminution this strain is built into an approach to the second subject of the march — a theme all made of four-note figures (three triplet eighths and a longer note) that are again in the basic rhythm. The broad 'cello-figure beneath — G, F♯, G, A, bar 46 — will by and by turn out to be of vital interest. And there is a kind of closing subject, hoarse with conviction, in which you will once more find the all-pervading motive of destiny. (This theme is shown in its final *Presto* guise at K, above.) The repetition Beethoven marked at the end of the exposition seems as incongruous with the music's driving momentum as is the long repetition in the last movement of the *Appassionata*; but one listener, at least, has learned after long obtuseness that Beethoven was wiser than he.

The development at once reveals the tremendous "lift" that lived in the bass figure of the second subject. The excitement culminates on a resounding pedal G, only to yield, after a sudden lull, to the most unexpected feature in the march — the *pianissimo* return of the Scherzo.*

* Beethoven marks the entrance of this thought "Tempo I," as if the whole march we have been hearing were but the continuation and completion of the strange movement which everybody calls a Scherzo. That the two movements are to be taken as one can hardly be doubted, when we remember the awesome preparation made for the entrance of the march; but the proportions of the two parts forbid

What follows is a sufficiently precise recapitulation. At its climax, however, even greater intensity arises than in the corresponding passage of the exposition. The real Coda begins with the bassoon phrase in bar 317. In spite of its quietude here, the music gives signs of a still greater jubilation than has yet been uttered. This is accomplished through the "diminution" of the closing subject, K, in *presto* tempo, and a similar hastening of I. Anyone who thinks the twenty-nine bars of C major at the conclusion are too many should remember the dimension of this union of Scherzo and Finale in a single vast design.

Symphony No. 6, in F major (*Pastoral*), Op. 68

Hugo Riemann, in his version of Thayer's great biography of the master, speaks of the *Pastoral* as Beethoven's second adventure in the field of program music, *Prometheus* being the first. He thinks it was always Beethoven's purpose to outdo his contemporaries, and implies that this effort in the direction of "representative music" may have been a little reluctantly undertaken. But this sounds like another apology for the fault of departure from an ideal set up not by the artist under scrutiny but by the apologist himself. That Beethoven did ponder the aesthetic problem is clear enough, for there are in the sketchbooks various attempts to put into words the generalization which, in the published score, seems to indicate his final conclusion. "Pastoral Symphony," it reads, "more the expression of feeling than painting."

The purists, who abhor any association of music with objective experience, have done their best to argue the obvious implications of the word "painting" out of Beethoven's phrase. Yet that phrase, as plainly as can be, acknowledges that painting in tones is not only possible but allowable. In one of those sketchbook sentences he remarks, "Every depiction [*Mahlerei*], when it is carried too far in instrumental music, misses its aim [*verliehrt*]." But this is surely no prohibition of all effort toward representation. It merely means that such effort must not be carried too far; and it is evident that good taste rather than formal logic will be the more trustworthy guide.

The first movement of the symphony takes us out of the narrow vistas of bricks and mortar which the walled city of Vienna must have presented in Beethoven's day into the hilly, wooded region of Heiligenstadt, where

us to think of the march as a mere peroration. The entrance of the "scherzo" theme, and particularly of the wonderful phrase the oboe adds to that theme, does, however, emphasize the continuity and close relation of the two parts.

were no formal gardens with clipped trees and classic pavilions, as at Schönbrunn, but only a tangled community of plant life rejoicing in the sunlight — a community after Beethoven's own heart, who detested the incessant bickerings that perturb the communities of men. This movement speaks, he says, of "the awakening of joyful feelings on arriving in the country." That, the purist will warn us, forbids us to find in the music any portrayal of flowers or trees or sunny heights or bosky dells. But if he goes on to forbid us to find there a slaking of that soul-thirst which the dry routine of city life engenders, he will forbid us to understand what Beethoven expressly said he was trying to portray. For what we have here is no abstract delight but precisely that sense of well-being that comes "on arriving in the country." You need not go to Heiligenstadt to find it, but your imagination must travel outside the concert hall or the study.

The way he projects us thither, without the use of any clever devices for surprise, is marvelous. Tiny phrases of melody, repeated without alteration save for their swelling or diminishing volume; warm floods of quiet harmony, uncolored and unscented beyond the simple freshness of nature; occasional excursions into more animated contemplation, but never into kinetic action — nothing else is here. But how percipient are the omissions! What keenness of observation was needed to keep before us, unwearyingly, these simple and elemental things! We all can lie on our backs in the grass, but only a Beethoven can make that act an adventure.

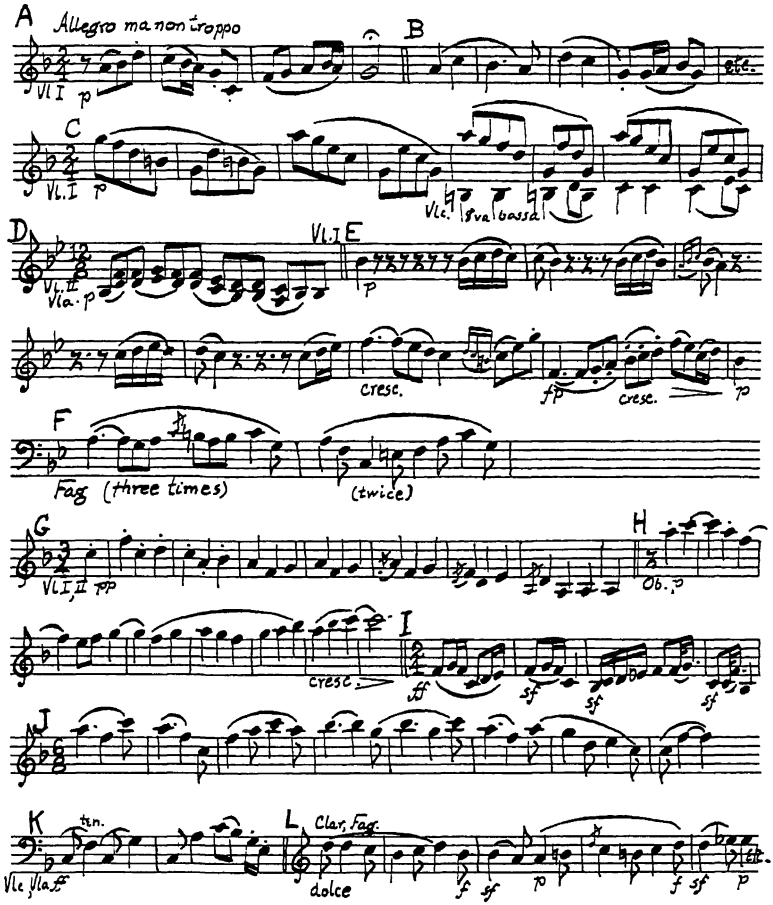
The chief thematic materials of the whole symphony are shown in the musical illustration below. Wagner, depicting the Rhine at the beginning of *The Rheingold*, maintains the chord of E flat, unchanged, for 134 bars, and explains that he could find no reason to change it so long as the river remained his subject. Beethoven, concerned with a similarly elemental fact, hardly departs from the tonic and dominant harmonies of his key for the setting forth of his principal theme (Quots. A and B). These phrases, slightly varied, remain contentedly in that harmonic field for 52 bars; but they reveal a steadily growing animation throughout that time. There is brief transition to the dominant key and so to the second subject (C), whose fluid warmth, made to throb a little with the low notes in bars 5–8 of the quotation, is never allowed for the sake of effect to become overheated, although its pendant (not illustrated) is occasionally loud. Triplets, already heard in the transition to the second theme, grow out of this and clearly indicate the closing of the exposition, although the actual close subsides almost to a whisper.

The development, to remain in character, had to be of a simplicity that was in itself almost the negation of the idea of development. The measure of Beethoven's artistry is seen in the fact that this difficult task is performed. There is no display of devices.* The figure of bar 2 of A is repeated thirty-six times, in obvious four-bar groups, and then, after a brief interlude, for thirty-six more; and the rest of the development, mostly on the second strain of the main theme (B), is equally simple. The recapitulation, announced by a staccato arpeggio after a trill in the violins, is a little enriched in texture at the start, and occasionally as it proceeds; but neither here nor in the long Coda is there a note out of character.

Over there, there is a brook beside which, in the second movement, Beethoven invites you to loll. Its babbling is suggested by a little figure in the fiddles (Quot. D), but this is no mere imitation of trickling water. It is rather (if you can understand it) an intimation of what the water is saying. Somewhere too — perhaps in the trees — there are creatures that sing (Quot. E), at first in little snatches and then more full-throatedly. These also you can understand; but do not try to tell what they say, for if you do confusion will fall upon your tongue. By and by you will even begin, hardly knowing it, to sing, yourself (at Quot. F).

If you do, you will never notice that this movement is very long. It is another completely rounded sonata form which, if you care to escape the spell of the music, you may sometime analytically observe — but not this time. And if the spell has held you, you will feel no real incongruity between the notes of three quite actual little birds — a cuckoo, a nightingale, and a quail, which sing a little trio at the end — and all the rest of the music. (The European quail, I understand, does not sing *bob-white!* but *tum-ta-tá.*)

This holiday, however, is not yours alone. Into yonder meadow come a troupe of peasants, and you hasten over to watch their sports. They dance to a quaint tune that is too unlearned to stay in one key (Quot. G). Their antics grow in vigor, and they presently stop for breath on a succession of stamping steps. They are then entertained by a little group of instrumentalists, of a skill quite rural, who are also a little sleepy from too much wine (Quot. H). The fiddles keep their place bravely with the little figure, but the oboe comes in a beat late, and this makes the bassoons,

* The flute, in bar 147, imitates the figure of the clarinet in bar 146, and could have completed the phrase; but it doesn't. The bassoons, in bar 259, play in thirds the inversion of the second strain illustrated in Quotation A against that strain in the violins; but this device is *not* played up, as it might have been, in the ensuing passage.

Beethoven, Symphony No. 6, in F major

who have to count many bars' rest, uncertain whether they are in the right place or not, and the clarinet, who forgets altogether to come in with the oboe the first time (although the oboe kindly holds his note for a whole bar) has to ask the same favor when at last he does come in. But at length — after a mighty virtuoso flourish of two bars in the clarinet and the tune in the horn — oboe and clarinet really get together and finish their piece quite sweetly in thirds.

There follows a noisy stamping (Quot. I), with its four-bar phrase repeated six times and no great variant of it thereafter — the frank expression of peasant muscularity. Then the whole Scherzo is repeated, and we find that we have really heard the Trio (which begins, as Dr. Tovey

points out, with the music of the little German band) twice, just as we did in the Fourth. For Coda, we have a condensed version of the Scherzo which makes as if to introduce the little band again; but instead there is a mutter of thunder.

The whole assembly scampers at once for shelter — not a moment too soon, for the storm comes up swiftly and is violent. Tympani, piccolo, and trombones, all hitherto silent, contribute to the uproar at the height of it. There are alternate lulls and outbursts, but at last the sky clears, and if things go well, you *may* see a rainbow.

Halfway up a hill, in a wet gleam of the slanting sun, there is a shepherd whom we have not noticed before. He sings, as Beethoven tells us, a song of happiness and thanksgiving after the storm. His voice may be that of a clarinet, a horn, or a fiddle (they chant the pastoral phrase in that order, at the beginning); the burden of the song is shown at J. There is a somewhat more excited phrase — three upward leaps and a quick descent (Quot. K), all in the joyous *fortissimo* to which the opening song attained; then, very sweetly, J comes back and is followed by L. Swifter figures in the strings accompany many slight variants of these ideas, but the simple burden of J dominates the whole piece, which is indeed a song of thanksgiving.

Symphony No. 7, in A major, Op. 92 *

Wagner saw in this work "the apotheosis of the Dance; the Dance in its highest condition; the happiest realization of the movements of the

* This work was completed as early as May 1812. It was first performed on December 8, 1813, in the concert hall of the University of Vienna, along with two marches by Dussek and Pleyel, played by Maelzel's "mechanical trumpeter," and the *Battle Symphony* of Beethoven — a work actually of his composition, but so feeble and tasteless that it is not only always excluded from the list of Beethoven's symphonies, but is perhaps the most completely and deservedly unknown of all his works. The *Battle Symphony* engaged the attention of the public far more than did the greater work, although the *Allegretto*, both on this occasion and on the 12th of December, was encored.

Many famous musicians played in the orchestra, among them Dragonetti, the great double-bass player, Moscheles, Hummel, and Meyerbeer who played the cymbals and the drums, and many notable violinists, such as Schuppanzigh and Spohr. Spohr tells us that Beethoven, who conducted, was quite unable to hear the soft music, and at the *piano* fermata in the first movement (bar 290) began to beat the ensuing passage. At the swift crescendo he was some ten or twelve bars ahead of the orchestra, and only realized his mistake when at last the *forte* arrived. The symphony was published in 1814 in seven forms — the full score, the parts, and arrangements for wind band, string quintet, piano trio, piano duet, and piano solo — an indication of Beethoven's high place in popular esteem. It was dedicated to the Imperial Count, Moritz von Fries.

body in an ideal form." The dance, as an utterance of human impulse, must certainly be taken as springing genuinely from primal instinct; it *can* be understood — and always was, by primitive peoples — as a high and potent symbol; but that significance seems to decrease as men acquire more articulate and precise means of communication, and when a composer as mature as the Beethoven of 1812 chooses the dance as a vehicle for the utterance of his thought, we are confronted with a considerable enigma.

In the four years that had elapsed since the *Pastoral Symphony*, Beethoven had produced less, in volume, than in any similar period since he began to publish. But in 1810, two years before this symphony, he had written the string quartet, Op. 95, in F minor — a work so far "advanced" beyond the declarativeness of all the earlier compositions as to seem almost the work of another man. The symphony, unless in the *Allegretto*, gives few indications on its surface that such a change has taken place; but the quartet gives us warning that we must not be content to look merely at the surface. For Beethoven's mind shows perhaps the greatest power of maturation to be encountered in the whole field of art. And it seems to us that Wagner's comment both reveals and clarifies the obscurities that are surely to be looked for in this music.

The *Eroica* and the C-minor, the B-flat and the *Pastoral*, are all music engendered out of tangible experience, however comprehensive — experience which is thrust upon us from without and which we strive to interpret. The impulses portrayed here come from within, and it is just in proportion as we recognize them as our own that we comprehend how elemental this music is — and how terrifying. For we shall find in it, I think, no pity, no terror, no sentiment, and, in spite of its apparent gaiety, no objectively grounded joy. It is simply *alive*: heedlessly, consciencelessly alive. It is a kind of Pagan symphony.

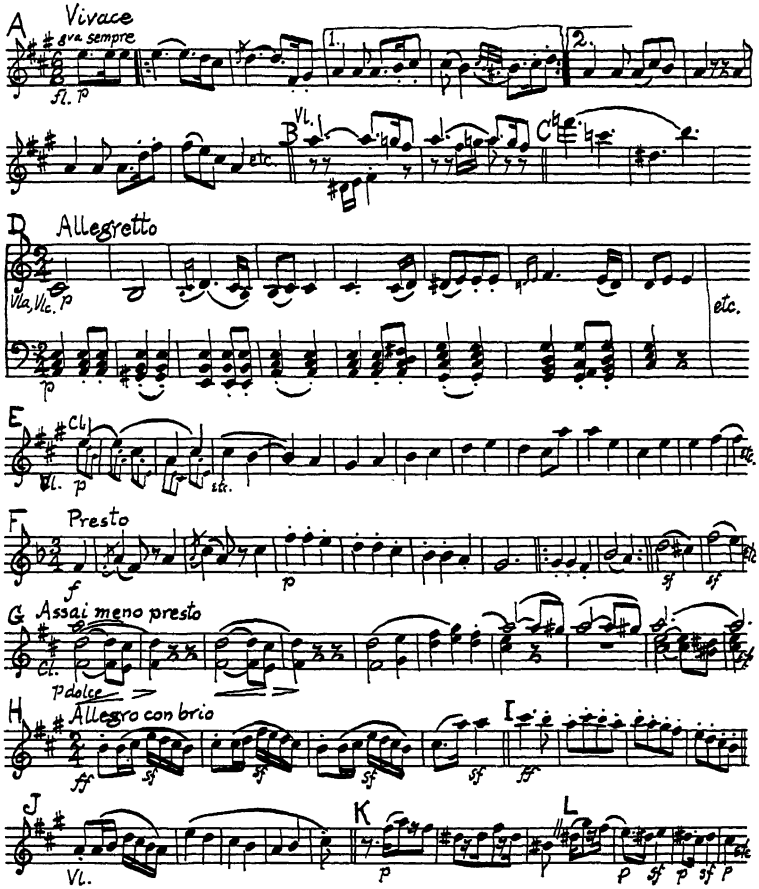
The music opens with a long Introduction (*Poco sostenuto*) whose sober motion gives little hint of the unbounded vivacity to come. Oboe, clarinets, horns, and bassoons, in successive two-bar phrases against a disjunct but chromatically descending bass, build an angular, descending melodic line that almost loses sight of its original key-center. But it lands safely on the dominant, and now the violins, very softly, begin a series of upward scales, staccato, punctuated by the opening angular figure — the first hint of the vitality to come. A rapid crescendo brings back the broad figure, which is now accompanied by the scales, with the basses repeating their chromatic descent and arriving, this time, at a new key-

center, C. Suddenly the music is hushed, and there emerges a figure of nude, unconscious grace — a snatch of exquisite march-music, too untrammeled to be described by such a dull word as "happy." Both these main ideas return, and the music fades at last into a long series of E's, alternating in strings and wind.

Instead of coming to rest, they are suddenly animated by some new impulse (it takes the shape of a 6-8 rhythm), and out of them grows the principal theme of the first movement (*Vivace*). This might have been treated as a formal dance-tune. Instead, its rhythm pervades the whole movement, so that the animation, which we were at first perhaps a little reluctant to join, soon takes complete possession of us. There is a second strain of this theme (suggested by the last two bars quoted at A in the musical illustration below), and an inconspicuous "second subject," beginning in E major, which has a more significant continuation. These are suggested by the two bars quoted as B and the sprawling figure of C. The closing subject is essentially the main theme, with a jerky figure added which climbs to the leading-tone of the scale of E and pauses for two whole bars.

The development begins with two bars of this figure, rising chromatically to G and pausing again for two bars. In this key, scales (always in the characteristic rhythm of the main theme) begin to streak about in contrary motion. The energy presently becomes more direct, and is embodied in a hopping phrase of three notes (of course, in the basic dotted rhythm) which climbs to a rest point only to be followed again and again by the same figure in another voice, climbing still higher. By this means — and it would have been fatal to the whole design to have allowed any departure from the obsession of the one figure — a great height of pitch and intensity is reached, and the principal subject emerges to begin the recapitulation. This differs so little from the exposition as to require no comment.

But the Coda strikes a strange and uncanny note. The familiar rhythm of the first bar, whispered back and forth between the first and second violins, is suddenly seized upon by the basses and expanded into a two-bar phrase whose low, thick tone and writhing motion are awful. The sense of pain is inescapable, and its force is all the greater because it seems to come out of nothing that has gone before. Above it, too, the violins dance on, quite serenely, as if nothing had gone wrong. The pagans would have sensed a visitation of Nemesis.

The famous *Allegretto* is only not a dance to those for whom dancing

Beethoven, Symphony No. 7, in A major

must always imply joyous or reckless motion. Its measure is deliberate, hushed, inexorable — suggestive of some high and cryptic symbolism. It is in no real sense a funeral march, but it is nevertheless a dance of death.

A note of strangeness is struck at the outset by the unstable "six-four" chord,* sustained for two bars by the winds. The theme itself is only gradually assembled, as was that of the Finale in the *Eroica*. At first there is only rhythm and harmony (as shown in the bass of Quot. D, above); but after twenty-four bars there enters, in violas and 'celli, a gravely moving, sinuous thread of melody (shown in the treble of Quot. D) which is combined, not precisely but essentially as shown, with the former

* See Glossary for the definition of this term.

rhythm and harmony. As if there were a passing procession, or an accumulation of dancers in an impressive tableau, the music grows and diminishes. Then follows a long episode in A major (Quot. E) whose quiet warmth turns gradually to an agony of tenderness — really as inexplicable, in its context, as was the awe in the Coda of the first movement. The first thought returns, accompanied now by more rapid but always stately figures, and develops into a fugato in the strings. Its high culmination is again followed by the tender episode (Quot. E), after which the music fades into the unstable chord of the opening and ends. This is the first musical piece in history to end on what is really a sense of discord.

The gravity of the *Allegretto* was considerable, but not, as in the *Eroica*, such as to require a long *pianissimo* preparation before we could be taken out of the somber mood into the gay. The first two bars of the Scherzo are *forte* — and perhaps needed to be, merely to insist upon the unexpected key (F major). But the remainder of the theme (Quot. F) is *piano* and its character as dainty and tripping as could well be. Bars 7–10 of F will show how (after a repetition of the four *piano* bars a tone higher) the music is made to grow rapidly toward the conclusion of the first part. The figure of bars 1–2 boisterously begins the second part, and is occasionally interjected impishly into the smoothness of the continuation, and the whole theme is once shouted at the top of the orchestra's lungs; but all the same, the character of the whole piece is amiable.

The Trio (*Assai meno presto*), prepared by the long-held A which ends the Scherzo proper, is in D major, the submediant of F, just as the key of the Scherzo itself, F major, is the submediant of A minor, the key of the *Allegretto*. There is in this key-succession a notable warmth of relationship; and that Beethoven took advantage of that value is evident from the character of his subject (Quot. G), which is so warm as to depart almost completely from the Scherzo mood. Yet, although many will disagree, we find here only a budding of tenderness, not its actuality. The Scherzo returns; the Trio (as in the Fourth and Sixth symphonies) is repeated; and since the Scherzo thus appears a third time, the Trio is briefly hinted at once more before the strangely curt ending.

The Finale begins with two detached and explosive ejaculations of the dominant harmony. Then appears what must be taken as the principal theme — a mere figure which, in isolation, would be insignificant (Quot. H). But this is not, in the ordinary sense, a theme. It is the very stuff of a wild impulse to motion. More reckless abandon than will be generated out of it has never been portrayed. It permeates and drives the whole orches-

tra, much as does the "Fate motive" in the Fifth Symphony. The "zip" of the fiddle-bows is alive with its madness, and the endless repetitions of it never become wearisome because they are not the repetitions of a thought, but are rather the embodiment of a fever whose very incoherence is its warranty of genuineness. There is, of course, relief, in the phrases we have marked I and J in the illustration, and these lead to what must be called the second theme (K) and its pendant (L); but we are given no time to think of such things as subjects and sections and structures. We shall doubtless see that the sudden yawing of the motion at bar 4 of H generates both a wilder and a gentler capering, and shall be grateful for the occasional grace of the second subject. But this utterly uncontemplative music is not meant to be contemplated.

There is a long passage near the close in which the basses, creeping downward on an almost atonal bass, play a part similar to that which they were given at the close of the first movement; but the long pedal note which they finally reach is but a foundation for the most tremendous climax of the whole piece — a building up of the main figure to such a fury of action that we stand aghast at the things which Beethoven's imagination has revealed. For these things are not merely in his mind, but are in our own; and when they come to the surface of our ordinary decorum, they are indeed terrifying.

Symphony No. 8, in F major, Op. 93

This work was finished at Linz in October 1812 and was first played on February 27, 1814. Beethoven's visit to Linz in the late summer of 1812 had been undertaken, partly on account of his health, and partly on account of an affair between his brother Johann and one Therese Obermeyer. This lady, about whom Beethoven had heard very unkind words, lived in a part of the overlarge house that Johann had taken when he set up in business as an apothecary, and the tongues of the gossips were busy. Beethoven marched straight to the scene and attacked the problem with his customary energy and tactlessness. A terrific quarrel arose, the not unnatural result of which was that Johann married Therese. But of indisposition, whether of health or temper, the "Little Symphony," as Beethoven affectionately called this one,* shows no trace.

On the surface of this work hardly more is to be found than in the

* Beethoven had written to Salomon of the Seventh as "one of my best works"; yet Czerny says that after seeing that the Eighth had pleased the public less, Beethoven had growled, "Just because it is much better."

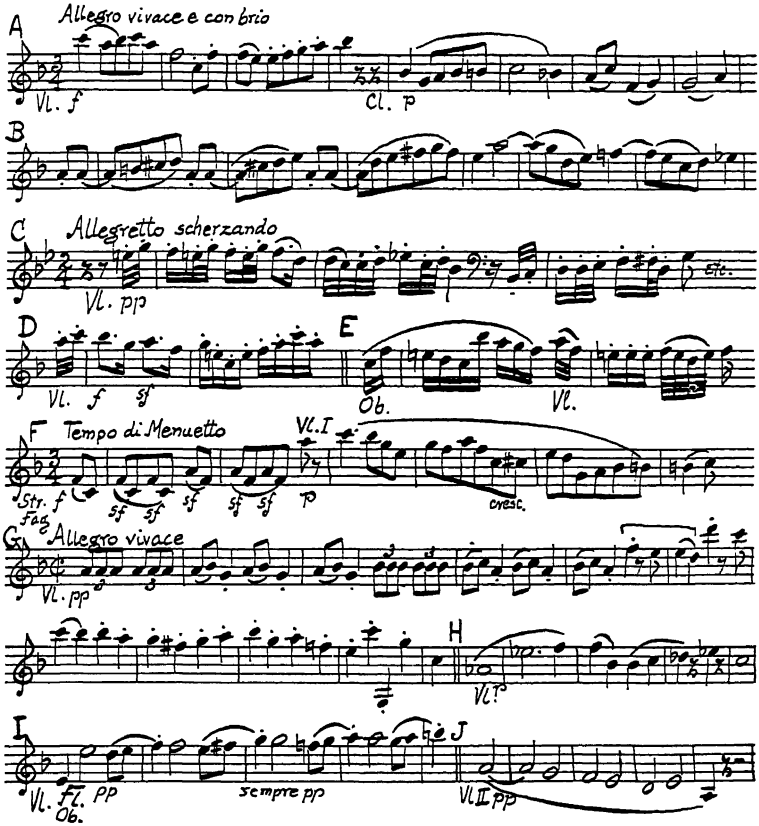
Seventh of that strange and cryptic manner which is usually held to characterize Beethoven's "third period." But — as in the tiny Piano Sonata in F sharp, Op. 78, and still more pointedly in the one in E minor, Op. 90 — the mere absence of the grand manner is an indication of an important change in the composer's outlook; and in the smile which illumines the face of this whole work there is a kind of tolerant kindliness that is hardly to be found in any earlier utterance. In many of those there is self-forgetful devotion, whether to heroic or humanistic ideals, to an adored object, or to nature; but in the very littleness of this work (and of the sonatas just mentioned) there is implied a humility — and an accordant wisdom in matters merely human — that is not to be found in earlier pieces. I do not suggest that the Eighth is a "humble" symphony — far from it. But it has descended from the heights, and has found in the lower regions matter as significant for thought as any that the rarer air had yielded.

It opens with a tune that one might whistle, emerging into sunshine on a perfect day in spring — a tune with a jaunty rhythm, but a silken lilt (Quot. A, below). It stops whistling and begins to sing, almost at once, in sustained, full-throated notes; and at the end of this, elastic chords rebound to make transition to the second theme (Quot. B).

This also sings, or perhaps hums, for a moment quite in the wrong key (D major, where it should have been C), and blushes a little (as Dr. Tovey says) as it modulates to its proper station. But even when that is found, it is soon deserted. Another instant of indecision starts us, with a diminished-seventh chord, on still another track and with increasing rhythmic vigor, toward a charming discovery which flute and oboe make — a fluid curve of melody, accompanied by a figure from A, which for a moment gives us wings to soar. The close of the exposition is on a joyous outburst of criss-crossed arpeggios in all the strings and the rebounding, now in octaves, that ushered in the second theme.

The development is almost all on the first bar of the main theme and the arpeggio figures. It is not in the least intricate, but is nevertheless very ingenious in its heightening of the intrinsic humor of the whole substance. It grows and grows, and at last brings back the main theme *fff* (an unusual mark with Beethoven) in the basses. The recapitulation now begins with the theme delicately played in flute and clarinet. The second theme begins in B flat — a little nearer than before to its proper key (now F), but there is no other alteration of consequence. There is a Coda, however, almost as long as the whole development, that makes

large use of bar 3 of the main theme and rises once more to the intensity of *fff*, only to subside to the quaintest possible conclusion on the opening phrase.

The second movement, *Allegretto scherzando*, is without its equal for sheer charm in all the master's works. "It fell from Heaven," Berlioz said of it, and this is perhaps the only verbal comment that ought to be made. Three of the melodic strands of which it is woven are quoted below, at C, D, and E. The wood winds, without the flutes, provide a background of staccato chords against which the first theme (which, as you will see from the quotation, has but three bars, including the phrase in the basses) is so skillfully shifted as not to cause the slightest sense of asymmetry and yet to avoid the monotony that symmetry would have entailed. (Leave out the last half of bar 4 and the first half of 8, if you care to test that

Beethoven, Symphony No. 8, in F major

skill.) Phrases D and E follow, suitably prepared; there is a kind of closing subject — five descending scale-notes grouped in twos — and then a kind of floridation to begin the restatement of the whole delicious substance. Berlioz thought the end too abrupt. No one else does.

A real Scherzo would have been an absurdity after the *Allegretto*. Berlioz thought the Minuet — Beethoven's unerring choice of the right thing to do in a hard place — ordinary, feeling that "the antiquity of the form seems somehow to have stifled the composer's thought." Dwelling on the precision of the form, he seems to have missed altogether the warmth which makes this piece more intimate and kindly than the stately dance of queens. The horns contribute much to this quality in the Trio, whose second part is more richly developed than the first will lead you to expect. (Its main theme is shown at F, above.)

From its beginning, also, you will expect the Finale to add little to the whole sense of the symphony thus far. But this piece turns out to be almost as long as the first three movements together; and this is accomplished, not by padding, but by an extraordinary Coda, vitalized by a new thought. (The main themes are shown at G, H, and I; that for the Coda, at J.)

You will see that from the first bar the music puts an antic disposition on, and when you hear the loud and sudden C♯ in bar 17 you may think the music as mad as Hamlet — but no madder, for thereby, as Dr. Tovey says, "hangs a tail," i.e., the Coda. Nothing, however, suggests that so important an appendage is to grow from it, and the music goes on to present, first, theme H in the unexpected warmth of the A-flat key (but it soon appears in the orthodox dominant), and next the excitement, only momentarily restrained, of theme I. Then the first theme (G), and especially the bracketed figure, is developed exuberantly, rising to a peak with the first four bars in A major over leaping octave E's. The theme stops abruptly, leaving only the hopping E's; and these, quite nonplussed at finding themselves all alone, are "corrected" by — of all things — the bassoon and the kettledrum, which begin to hop on the octave of F, the key in which the theme might have been expected to appear in the first place.

Once more the startling C♯ arouses our curiosity without satisfying it, and there is a quite regular recapitulation which gives every sign of coming to an end in F. But it adds an E♭ to that chord and so overshoots the mark to land with vehemence in B flat; once more there is confusion and an uncertain attempt to begin the theme somehow in this key — an

attempt twice impatiently corrected by the basses, whose sternness produces complete silence.

Uncertainly and very quietly the second violins now begin the theme marked J, above, to the hesitant accompaniment of the triplet A's which open the main theme. As the oboe at once takes it up, the bassoons accompany it with a rising scale, and these divergent scale-lines, in colorful harmonic progression, presently burst out of their restrained *pianissimo* and attain again to the main theme — and again in the wrong key. There is the same hopping correction as before; the theme comes back in F, and just when we think it will come to rest there, a huge D♭ roars out, and in another instant this D♭ has become C♯ and is insisted on with a vehemence that cannot but be felt, even though it cannot yet be understood. There are but two sharps in the new signature, but the key is unmistakably F sharp minor, and it acts for a moment as if it were the real ruler, rather than a mere usurper. But just as D♭ has the same pitch as C♯ (although harmonically it is quite a different note), so E♯, which is the leading-tone of F sharp minor, has the same pitch as F, which is the reigning keynote of this symphony; and by a mere waving of his harmonic wand Beethoven puts the rightful monarch on the throne and holds an extended celebration of the restoration to end this most delightful of musical comedies.

Symphony No. 9, in D minor, Op. 125

The spiritual seed which produced the Ninth Symphony was Schiller's *Ode an die Freude*, and it was planted in Beethoven's mind while he was yet a youth, at Bonn. The seed apparently began to germinate in 1812, while he was working on the Seventh and Eighth, for he had even then decided that a third symphony was to be in D minor. But the idea lay almost dormant until 1815, when sketches of what was later to emerge as the Scherzo appear — by no means in their final form. Two years later, considerable patches "for the symphony in D" appear, and in 1818 he has for the first time conceived the idea of adding voices, but not to Schiller's text: "in the *Adagio*, the text a Greek Mythos, *cantique ecclesiastique*; in the *Allegro*, a Bacchanalian festival." But all these projects were temporarily shelved for the composition of the three last piano sonatas, the overture *Die Weihe des Hauses*, and above all for the *Missa solennis*. Only in 1822 was it possible to take up again the work on the new symphony.

Now, among the sketches, appears a fragment of Schiller's Ode — set, however, to quite another than his ultimate tune, and one which sounds as if some remnant of the Bacchanalian idea were still persisting in his mind. This sketch is headed "Sinfonie allemande, perhaps with variation after the chorus." But in that same year (1822) came the arrangement with the London Philharmonic Society — an offer of £50 for a symphony to be delivered in the following March — into which Beethoven formally entered on December 20th. That is, the "German symphony" is abandoned in favor of a symphony for the English. But this project was not fulfilled according to the letter. The Ninth was not finished in March 1823; neither was it first performed by the London Philharmonic Orchestra, but instead at a "Grand Musical Academy" held by the composer at the Kaerntnerthor Theatre on May 7, 1824.

The foregoing will hardly even suggest the problems, historical and technical, that have given so much opportunity for debate. But as to the intended meaning of the symphony — whether of the purely instrumental or the vocal portions — there is really no obscurity whatever. In spite of the fact that the work was begun without the choral Finale in mind; even in spite of the fact that Beethoven, in what was surely a moody moment, called that Finale a mistake and said that he might one day compose an instrumental ending; in spite of a hundred other querulous objections by the "absolutists," and the equally untenable contention of Wagner that this work forms the justification for his type of music drama, and incidentally spells the end of absolute music — the "message" of the whole symphony is the message of Schiller's poem. That poem requires neither acuteness nor subtlety of critical judgment to be understood; and the music, however vast its scale, is in essence as clear as the poem itself. Neither does this mean that it lacks profundity.

The pertinency of the opening to the Finale is the pertinency of any appropriate antithesis to its thesis. Beethoven will sufficiently point that out in the introduction to the last movement. It will be desirable to remember, however, that whatever is "said" in the first three movements will be shelved, in the last, for a higher idea.

The opening does not at first reveal the true tonality of the music — that of D minor. There is only a murmur on the open fifth, A–E, against which the violins, and then the lower strings, ejaculate little descending phrases of the same two notes. But these phrases, gradually compacted together and intensified in volume, do at last lead to the statement of the true principal theme. This tentative beginning and the theme itself are

shown at A and B in the illustration below, which presents the chief themes of the first three movements. The whole subject may be said to consist of this arpeggio of the chord of D minor (Quot. B, to the low D); of its incisive continuation (bars 3–5 of B), which, for full emphasis, is almost unharmonized and has a thickness of five octaves; and of the stepwise descent shown at C, which is completed by softer ejaculations in the winds, punctuated by *forte* trumpet tones. Music more grim and tight-lipped than this has never been imagined.

After a downward rush of the fiddles, the mysterious open fifths (now on D–A) recur, with theme A in B flat and its continuation somewhat developed. (The phrase shown at C is also figurated and heard in imitation.) Six bars of fluid thirds suffice for transition (Quot. D) to the second subject (Quot. E) — a gentle strain in B flat whose phrases alternate in the winds: clarinet and bassoon answered by flute and oboe. The continuing strain, in the violins, somewhat resembles that of the first subject, but its intensity is more fevered. There follows a moment of weird mystery in the violins,* and a few bars of more and more impassioned pleading. The excitement of the closing subject — rushing figures in the strings, ejaculations in the winds, and a final supreme affirmation of the arpeggio of the B-flat chord, in a jolting, dotted rhythm and again almost unharmonized — is soon reached. This exposition is remarkably brief. Only a mind that had become wholly certain of its concept, and so had become impatient of the slightest irrelevance, could have contrived it.

The development begins with murmurs and hushed ejaculations of fifths, as at the opening. The principal subject comes, at first, only indeterminately out of the murmur, but it is suddenly intensified into the rhythmic jolting of the closing subject. There is a moment of hesitancy on the figure of the third bar of B; then the main theme's first two bars, in G minor, are driven out of that tonality by a singularly simple, yet poignant modulation toward C minor that never reaches its goal until the jolting has once more threatened our equilibrium. The same hesitant continuation suddenly develops into a brief fugue on bars 3 and 4 of B, with the figure of bar 4 expanded so as to make the subject six bars long. (Second violins make a countersubject in sixteenths, partly derived from bar 3 of B, while first violins and flutes make huge leaps of two octaves on syncopated G's.) As the fugue becomes episodic, the expanded intervals of bar 4 grow wider and more excited. A sudden quenching of this

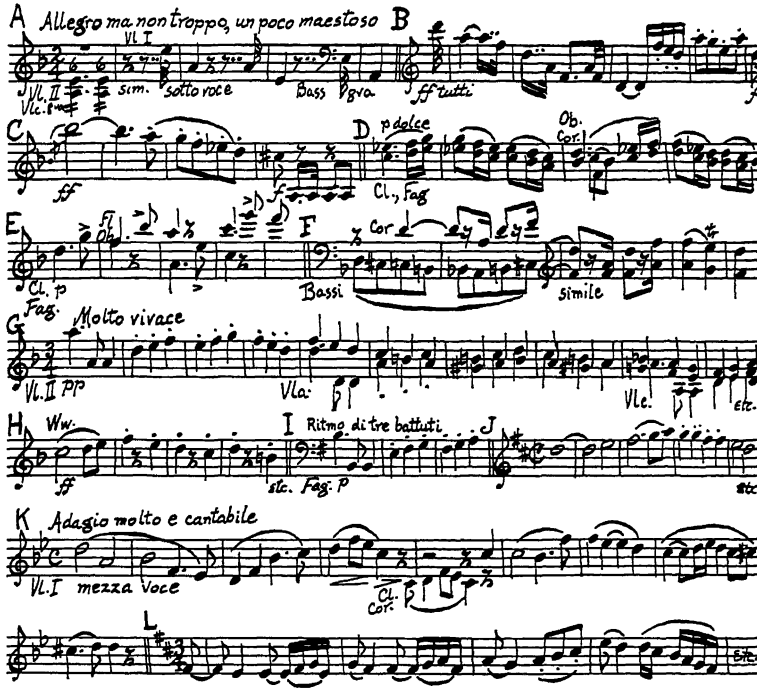
* See Wagner's comment on Habeneck's treatment of this passage in his "On the Performance of Beethoven's Ninth Symphony."

brings the second subject, at first in its original plaintive grace; but it will not endure the heavy hammering on the widened intervals of bar 4 in B which presently begins in the basses, and with startling force the recapitulation arrives — apparently in D major.

But the major key is maintained (by sustaining winds and the terrible beating of the drum) only during the preparation of the theme. By a swift modulation on the chord of the augmented sixth (which Beethoven again "spells" as if it were a dominant seventh in E flat), D minor is re-established, and the main theme — still above the thundering drums — returns with its attendant phrases. That at C is insisted on by cumulative antiphonal repetition, descending in winds and strings. The second subject (E) with its approaching strain (D) is suddenly interjected after a brief diminuendo, and in D major. Soon, however, it is depressed into the minor mode. The rest of the recapitulation presents no new features of importance.

The Coda begins in a sudden hush, with the main theme, which now finds a new and disturbing intensification (the diminished-seventh chord). The downward pull of the long note of Quotation C yields a more precipitate descent, and the climax is distorted. The second figure of B, although begun in a sudden *piano*, is made into a reminiscence of the fugue, whose jolting presently becomes threatening. But the hesitant moments we spoke of recur, and the bitter end begins. With a sense of foreboding more irresistible than that produced by the strange misery of the basses toward the end of the first movement of the Seventh, the lower strings, with the higher gradually added, begin a creeping chromatic phrase against which brass and winds reiterate a derivative from the main subject that sums up the underlying pessimism of the whole movement (Quot. F). The last word — the stark presentation of bars 3–5 of B — seems in this perspective the essence of negation.

It is said that Beethoven at first intended to place the Scherzo in its usual place as the third movement of the symphony. His reason for the change is not hard to see. While the *Adagio* would here have brought a wholly desirable contrast, the Scherzo, *after* that movement, would hardly have been endurable. That movement, however, after the Scherzo, is vastly elevated by the antithesis. In this position, moreover, there is no need (as there was in the *Eroica*) of a long *pianissimo* transition out of the adagio mood.

The primary rhythmic motive (bar 1 of Quot. G, below) is ejaculated on the successive notes — and no others — of the D-minor chord, in

Beethoven, Symphony No. 9, in D minor (First, Second, and Third Movements)

bars 1, 3, 5, and 6 of an introductory eight-bar period. These are surely the most pregnant twelve notes ever uttered. They establish an uncompromising, sardonic tone which we cannot but feel to pervade the whole movement, even though the immediate continuation — the fugued piece which the sketches of 1815 projected — is quiet, and without this beginning might seem merely playful. (The fugue-subject and its countersubject are shown at G.) The five voices of the string choir take up the subject in turn, and the countersubject will be seen to be as important as the subject itself — in fact, a continuation of it. A long crescendo is suddenly stilled, and the winds, in long notes (but accompanied by the initial figure) prepare the entrance of the second theme (Quot. H). This is unfeignedly gay, and forms the contrast usually expected in the sonata form between the two main thematic ideas. And when we presently hear an unmistakably cadential passage developed to a conclusion, together with the repetition of the whole substance, we realize that Beethoven is making his Scherzo into an actual sonata-form.

The development begins with rapid modulations that pause on the dominant of E minor. Then the bassoons, and after them the other winds, by simply omitting the fourth bar of Quotation G turn the theme into a three-bar phrase (I), which they toss about in that key until the tympani, on a noisy F♮, jolt them out of it. The three-bar rhythm is curiously punctuated by this thumping of the opening motive — at first by the drums on the first bar of the rhythm, later by other instruments on the second bar, and in this way the rhythm of four bars is made to return and the rhythmic energy presently to subside in what turns out to be preparation for the recapitulation. This varies greatly in dynamics from the first section, but is clearly in the same design. But although it is the last part of a sonata form, it is repeated as if it were merely the second section of the usual scherzo form.

There is a Trio, in 2-2 time and in D major, whose theme is quoted at J, above. The staccato bass set to this theme is also a theme in its own right, which forms the main topic of the discourse in the second section of the Trio. The whole sonata-form Scherzo recurs after the Trio, and there is a brief and vivid Coda.

The *Adagio molto e cantabile* is not only in vivid contrast to the Scherzo but is also, in its exalted idealism, a proper complement to the grim depression of the first movement. The last notes of its three simple strains, two of which are quoted above at K, are echoed fervently by the winds, which thereafter complete the brief song. More immediately tender (*Andante moderato*) is the following strain in D major, sung by the second violins and violas (Quot. L). Oboe and flute are presently added, and the first violins improvise a quiet counterpoint.

These two themes are now varied. The first violins present a florid version of the first theme, to which the winds again offer their simple echo; and the second theme is now given to the winds (flute, oboe, and bassoon) with the improvisatory counterpoint enriched in the strings. This variation ends with a modulation to E flat major. Clarinets and first bassoon begin the theme in that key, but soon wander into more fragrant fields — as far, indeed, as G flat major — and from the beginning of this variation the fourth horn adds its liquid voice, now as supporter, now as leader of the line, in a part which has long been the subject of much perplexed study. For the notes of this part are not all the "natural" notes forming the overtones of the fundamental pitch of the instrument — the notes to which orchestral composers were restricted (unless a greatly altered quality of tone were to be produced) before the invention of

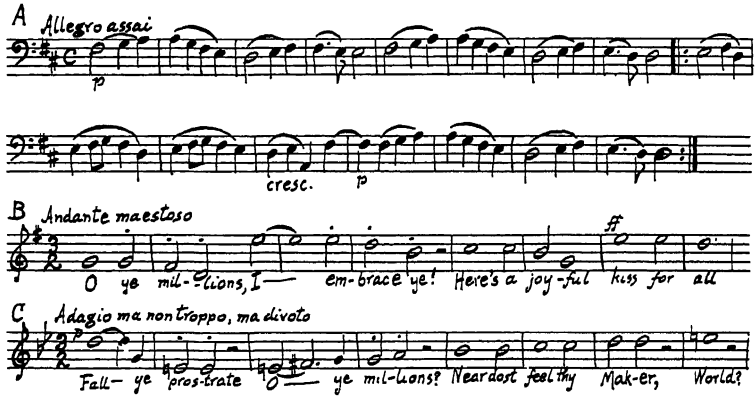
valved horns and trumpets. There are in this part whole scales as well as incidental chromatic notes, producible on the "natural" instruments only by sacrificing the clear, "open" tone of the proper harmonics. The range of this extraordinary part is three octaves and a minor third. It is all but impossible to play — even with the distorted tone of the "stopped" notes — on the natural horn; but it has been discovered that Beethoven was writing for a player of his acquaintance who had a new sort of horn with two valves.

This interlude ended, the first theme reappears in the winds in 12-8 time and again in B flat, while the first violins have a still more florid variant of it. (The echoes still appear, and the fourth horn also continues.) The second theme does not return, although preparation seems to be made for it. Instead, there is a moment of high affirmation; and on that is built, apparently in contemplation, a passage of extraordinary gentleness on the opening figure of the main theme, streaming with melody, only to grow once more into the firmness with which it was generated. (Beneath, the basses, after plucking supporting notes, begin the main theme in detached but pointed fashion.) The approach to the end is begun in D flat, but the main key emerges and there is impressive discussion of the theme to the last note.

The Finale is a kind of denial of all that has preceded, together with the affirmation of still another theorem of life. It begins — with shocking force which some hold should follow without a break the conclusion of the *Adagio* * — with passages of violent excitement in winds and brasses, and these are answered by emphatic recitative in the 'celli and basses. Suddenly, and *pianissimo* beneath the A-major chord in the winds, the very opening of the symphony with its hint of the main theme appears. It is violently interrupted by the reciting basses, unmistakably in rejection. The Scherzo is then suggested, and is similarly repudiated. Two bars of the *Adagio* are then more regretfully dismissed, the recitative being now fragmentarily accompanied. The oboes then make tentative beginning of a new song (the choral theme to come), and the reply of the basses is joyous with welcome. They have caught its spirit, for at once they play the theme straight through, without accompaniment. (It is shown at A, below, together with other themes of this movement.) 'Celli and violas now sing it to the harmony of basses and bassoons; then the first violins,

* The shock, doubtless intended, cannot be produced unless the soloists sit on the stage throughout the three preceding movements — an ordeal which Beethoven sublimely ignored.

with richer harmony, seize it, and presently the whole orchestra is imbued with the new thought.

Beethoven originally had intended the baritone singer to contradict, in words, the suggestions of the former movements. Now, after a conclusion made from the last four notes of the theme, which for a moment becomes singularly hesitant and then is violently resumed, the din of the introductory fanfare comes again — more shocking than ever, for the

Beethoven, Symphony No. 9, in D minor (Fourth Movement)

chord on which it begins sounds simultaneously every note of the scale: F, A, C♯, E, G, B♭, and D. Berlioz was unable to reconcile himself to the discord; but its purpose is quite clearly to give the baritone his chance (hitherto denied) to explain the purport of the recitatives. He uses Beethoven's words: "O friends, no more these sounds continue, but let us raise a song of sympathy and gladness; O Joy, let us praise thee!" and after twice shouting *Freude* ("Joy" — out of necessity the dissyllable is Englished as "Praise her") to the little strain with which the oboes first suggested the great tune, he sings it straight through, to the following text: *

Praise to Joy, the god-descended
Daughter of Elysium,
Ray of mirth and rapture blended,
Goddess, to thy shrine we come.

The chorus, without the soprani, repeats the last four lines of the stanza as they heard it from the baritone. (The marks ||: :|| in the verse will here

* The translation is by Natalia Macfarren.

after signify those portions of the soloist's text that are repeated by the chorus.)

||: By thy magic is united
What stern custom parted wide:
All mankind are brothers plighted
Where thy gentle wings abide. :||

The second stanza is begun by the three lower solo voices; the soprano enters at the third line, and after them the chorus repeats as marked:

Ye to whom the boon is measured,
Friend to be of faithful friend,
Who a wife has won and treasured,
To our strain your voices lend.
||: Yea, if any hold in keeping
Only one heart all his own,
Let him join us, or else, weeping,
Steal from out our midst unknown. :||

The solo quartet then sings what is probably the most difficult vocal quartet ever written, and the chorus has to follow as marked:

Draughts of joy, from cup o'erflowing,
Bounteous Nature freely gives,
Grace to just and unjust showing,
Blessing everything that lives.
||: Wine she gave to us and kisses,
Loyal friend on life's steep road;
E'en the worm can feel life's blisses,
And the Seraph dwells with God. :||

The last words, by way of transition to the following variation, are once more sung to slow and exalted notes against the orchestral animation of the conclusion that was added to the theme the first time we heard it.

Out of the silence that follows, the bassoons and the big drum begin a march-rhythm to which flute and piccolo presently set a lilting version of the choral theme, and to this the tenor solo, and later the male voices, add the indicated repetition:

Glad as the suns His will sent plying
Through the vast abyss of space,
||: Brothers, run your joyous race,
Hero-like to conquest flying. :||

At the last syllable the orchestra begins a long passage of jubilation which is really a double fugue, made on a somewhat remote derivative of the

main theme, with a scampering figure — the 6-8 figuration of the same tune — for second subject. It ends on a long culmination of F♯'s which, in the horns, dwindle and give place to hints of the main theme in the winds. Then, with a sudden crescendo, the chorus is introduced, singing again the first stanza of the poem, but with the scampering 6-8 figures as background.

The orchestra breaks off suddenly at the end, and the choir begins the imposing theme quoted at B, to the words:

O ye millions, I embrace ye!
Here's a joyful kiss for all!
Brothers, o'er yon starry sphere
Sure there dwells a loving Father.

And to this (*Adagio ma non troppo, ma divoto*) they add an even deeper strain (Quot. C), to the remainder of the stanza:

Fall ye prostrate, O ye millions? *
Near dost feel thy Maker, World?
Seek Him o'er yon starry sphere!
O'er the stars He must be dwelling.

As if realizing the magnitude of this thought, and with a new sense of the meaning of the word "joy," the soprani now take up the main thought, to the main tune. Against it the altos have the words and the theme of "O ye millions"; and choir and orchestra now make a huge double fugue out of this matter. But they do not forget the reason for their joy, and at the end resume the words, "Fall ye prostrate . . . ," rising on it to such exalted adoration as Beethoven himself was seldom able to express. (It is just before this marvelous close that Beethoven has written the all but impossible thirteen bars in which the soprani have to sustain high A. It is a cruel demand; but it is justified.)

Led by the solo quartet, introduced by the orchestra with another variant of the main theme, the Coda begins. Its song suggests, but is not, the main theme. It is a kind of round, in which every part is soon repeating what some other part has just sung. The round is presently taken up by the choral voices also. At the end, after many reiterations of "All mankind are brothers plighted," the solo quartet, on these same words, sings a fervent affirmation of that thought in the key of B major. Then, for peroration, the tempo is hastened to *prestissimo*. The chorus dwells on

* I have ventured here to alter Lady Macfarren's translation, abandoning rhyme for the sake of a more exact rhythmic correlation between the equivalent English words and Beethoven's notes.

the three phrases "O ye millions," "Praise to Joy," and, at the height of the climax, "Daughter of Elysium." For this last, the tempo becomes suddenly *maestoso,* in 3-4 time, the final syllable of the strain, "god-descended," coinciding with the beginning of the joyous fanfare with which the orchestra ends the symphony.

Overture to *Prometheus,* Op. 43

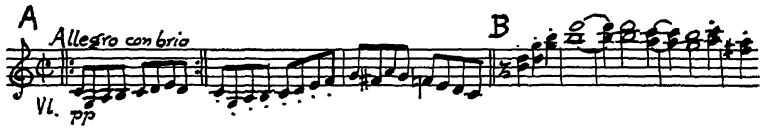
Die Geschöpfe des Prometheus (*The Creations,* or *Creatures, of Prometheus*), the first of Beethoven's many essays in dramatic composition, was completed in 1801. He had already shown a strong disposition to drama in various instrumental compositions (the *Sonata Pathétique* is a sufficient example) and had begun, in 1800, an oratorio, *Christ on the Mount of Olives,* which he was to find in later years somewhat over-dramatic in its presentation of the central figure. (This work was not completed until 1803.)

He had also been fired, but not yet to actual composition, by the theme of Schiller's *Ode to Joy*; and he who saw the truest sense of that poem in the phrase *Seid umschlungen, Millionen* would hardly have found Prometheus's contributions to humanity an alien theme. The immediate stimulus to the composition of the work, a ballet which comprises sixteen numbers, was the advent in Vienna of Salvatore Vigano, a famous dancer and choreographer, who was also enough of a composer to have provided the music for many of his own pieces. But being quite aware that the collaboration of others could help him to success, Vigano now conceived the idea of dedicating a ballet to the Empress Maria Theresia. It even appears that the then recent success of Haydn's *Creation,* although there was nothing in common between Haydn's subject and that of Prometheus, had something to do with his choice of that subject. And since Beethoven's vastly popular Septet, Op. 20, had been dedicated to the Empress, it appeared advantageous to have its composer write the music for his ballet. Although Beethoven was eager to succeed, it does not appear that he shared Vigano's astuteness.

The music is far less immediately representative of its poetic theme than are Beethoven's later overtures. Yet it was devoted to that theme, which may be summarized briefly.

Pursued by the wrath of Zeus, Prometheus rushes through the forest to his two earthen images, in whose hearts he implants the sacred fire. The statues become animate figures, but they possess neither understanding nor feeling. Unable to coax them into comprehension, he resorts to

threats; but these also are unavailing. He is about to destroy his work when a new idea occurs to him, and he drags the figures away to the court of Apollo on Parnassus, where they may be instructed in the arts. Euterpe teaches them to see beauty in nature; Arion and Orpheus display the glories of earthly and divine harmony; and the two "creatures," now recognizing in Prometheus their creator, are at last properly grateful for the gift of life. Presently Terpsichore and Bacchus, with their followers, begin a dance in praise of Mars. But Melpomene shows them how the weapons they are brandishing may end the very life whose creation they are celebrating. Melpomene, blaming Prometheus for having condemned humanity to the agony of war, stabs him to death with a dagger. (Characteristically, in such entertainment as this, Thalia now interrupts the strife with a comic scene.) Pan brings the Titan back to life.

Of Beethoven's sixteen numbers, only the Overture is nowadays frequently played; but one other is a *contredanse* which Beethoven afterward made into a set of Variations with Fugue, for Piano (Op. 35), and at last into the magnificent Finale of the *Eroica Symphony*.

Beethoven, Overture to *Prometheus*

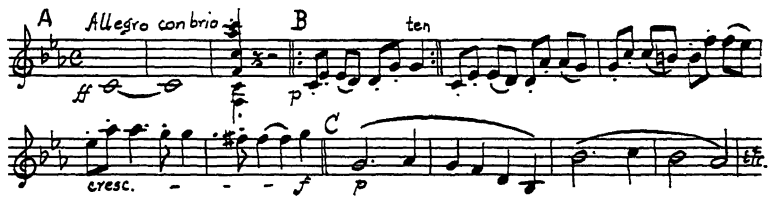
The Overture has a broad Introduction — a few sturdy chords beginning, like the First Symphony, with the dominant seventh in F, followed by a lofty but expressively indefinite strain of melody. The principal strain of the ensuing *Allegro con brio* is a lively staccato figure in the violins, to which is added, after twenty-four bars, a syncopated rhythm that hints at the continuation of the second subject. Both these themes are suggested in the accompanying musical illustration. There is a swaying phrase, not quoted, which may be taken as a part of the closing subject. The development reaches its climax through exploitation of the syncopated figure, and there is a brilliant Coda.

Overture to *Coriolanus*, Op. 62

The play for which this music was written was not Shakespeare's, but a tragedy on the same theme by Heinrich Joseph von Collin, an Austrian dramatist. Beethoven's music was written in 1807, and it was first per-

formed at concerts in March of that year. In April, however, it was used as an introduction to Collin's drama. Beethoven did not (as he later did for Goethe's *Egmont*) provide any incidental music for the play. His Overture, Hugo Riemann felt, was more suited to Collin's tragedy than to Shakespeare's, but we can understand it clearly by associating it with the English work. The source from which both dramatists drew was doubtless Plutarch. The gist of the story is as follows:

Coriolanus, a Roman patrician, of leonine valor but Satanic pride, leads a victorious assault against the Volscians and is thereupon put up for the office of Consul; but he so contemns the people, who elected him but whom he has always despised, that they turn against him within the hour and are ready to put him to death as a traitor. His mother, Volumnia, sympathizes with his view, but counsels him to speak mildly. This he promises; but the direct accusation of treason so angers him that he forgets his promise, upbraids his accusers, and is banished. He goes to Aufidius, the Volscian leader, makes peace with him, and assumes command of the Volscian army, which he leads to the gates of Rome. His mother, his wife Virgilia, and his little son visit him in his camp to plead for the threatened Romans. He accepts Volumnia's suggestion of a truce with honor between the parties. Aufidius feigns agreement and the women depart, to be joyfully acclaimed by the Roman populace. Aufidius, however, now puts upon Coriolanus the charge of treason to the Volscians, and Coriolanus is stabbed by Aufidius's co-conspirators.

Beethoven begins with an amazingly succinct line-drawing of the pride and impetuosity of Coriolanus: stern low C's that suddenly explode into fierce, staccato chords. Here, written before Wagner was born, is a "leading-motive" as pregnant with meaning as any that dramatist ever contrived. (The essence of it is shown at A in the quotations from *Coriolanus* below.) Fourteen bars suffice for this portrayal. Immediately thereafter, the impetuous principal theme (B) depicts the swift and irritable mind of the hero in action; and with a dramatic absence of

Beethoven, Overture to *Coriolanus*

transition the second subject (C) sets forth a tenderness that is associable only with feminine influence.

It would be both easy and gratuitous to invent a story to go along with Beethoven's music. What "happens" is the interplay between the two forces he has limned — the one propulsive, the other restraining. This is in essence what happens in the tragedy itself, since these forces are the mainsprings of the visible action, and we shall be at a loss to relate the order of the musical events to that of the dramatic. For the same reason we shall be at a loss to relate the musical events to the conventional sonata form: not because of any lack of clarity in the design, but because the very torrent, tempest, and whirlwind of the composer's passion carries him past the familiar landmarks.

The main theme is "developed" even before the second subject enters; the second subject proves far less restrained than its beginning implies, and has to subside without really ending; and what ensues, although it begins like a "closing subject," bursts out into a torrent of imprecation that in its tidal rise and fall comprises the whole "development." The recapitulation thus begins halfway through the piece, in the subdominant, and with its face distorted with passion. The exquisite second theme does enter in its proper recapitulatory key; but again having no end, it is carried once more through the closing subject and its development, and pauses abruptly to begin the Coda. Out of the same uncontrollable fury the gentleness of the second subject is now made to approach the dreadful exploding C's of the beginning. They dwindle suddenly, and there is swift death — the exhaustion of the main theme — like that which concludes the Funeral March in the *Eroica.*

The Three *Leonora* Overtures

To his one opera Beethoven devoted an amount of creative and critical energy that astounds the student of his sketches and rejected drafts, many of which remain accessible. The opera was first performed, under the title, *Fidelio, or Conjugal Love,* on November 20, 1805. The overture known as *Leonora No. 2* opened the performance. But the time was not auspicious. Ulm had fallen to Napoleon in October. Vienna was unfortified and without other adequate defense. The Empress fled on November 9th; on the 13th, French soldiers marched through the city; and on the 15th, at Schönbrunn, Napoleon was making those dispositions which were to win the battle of Austerlitz on December 2nd.

Under such conditions it was impossible to prepare an adequate per-

formance. Beethoven was thoroughly disheartened. The singers complained that their parts were unsingable; the orchestral musicians played indifferently; and Beethoven, two days before the opening, wrote: "I lose all desire to write anything more if my music is to be so played." The critics, also, were not pleased. They found the overture undistinguished, the vocal pieces too long, and the characterization poor. Some of these objections were sound, and Beethoven, after a mighty battle of words at the Lichnowsky palace, was induced to make considerable alterations. The original three acts were reduced to two; the overture was revised into the present shape of the *Leonora No. 3*; and the opera was again mounted on March 29 and April 10, 1806. It began definitely to win approval; but Beethoven had a quarrel with Baron Braun, the intendant of the theater, and withdrew it. It was not again performed until 1814, when still another overture (called the Overture to *Fidelio*) was provided.

LEONORA NO. 1, OP. 138 (POSTH.)

What, then, is the origin of the *Leonora No. 1*? Some have contended that it must have been composed for a projected (but unaccomplished) performance in Prague, in 1807. But Nottebohm's researches show that Beethoven must have been at work on the opera as early as 1803. Schindler held that Haslinger, the publisher, had long owned a *Leonora* overture which had been privately rehearsed and abandoned, before the performance of 1805. This seems to be the fact; and the *Leonora No. 1* is indeed the first. Beethoven probably never heard it played. It was performed without much success in 1828; but was first really introduced to the world by Mendelssohn at a Düsseldorf Festival in 1836. His sister Fanny commented: "It did not please Beethoven, and he put it aside. The man must have had no taste! It is finely felt, interesting, charming, as are few things that I know." And her judgment, although extreme, is supported to a considerable degree in our own day.

There is first a long Introduction (*Andante con moto*) begun by the unaccompanied violins. The first phrase is identical with one in the Violin Concerto (first movement, bar 78), but this is doubtless accidental. Various figures in sixteenths and triplet eighths arrive at length at a hopping rhythm which, becoming *Allegro*, generates the gay little principal theme. The second subject rises by syncopated steps to a succession of climactic notes, kinetic in their passion, and the close of the exposition is begun on a series of hollow-sounding, staccato passages.

The main theme returns in G and is briefly but excitingly developed.

Then, with a sudden loud A♭, the key of E flat is announced. Instead of the expected turmoil, however, there is now a long dwelling on the one theme that is common to all the *Leonora* overtures — Florestan's air, from the second act of the opera, regretfully remembering the springtime of youth. That theme is here much more expanded than in the later overtures, and takes the place of most of the development. There is a shortened recapitulation and a buoyant Coda. But when we think of Beethoven's serious attitude toward opera, we can understand his rejection of this overture for the weightier matter we shall find in the next two.

LEONORA NO. 2, OP. 72

The resemblance of this to the *Leonora No. 3* is great. Its differences, both in detail and design, are too numerous for precise mention in our space. The main divergences are these:

The Introduction is here longer (56 bars, compared to 36 in *No. 3*) but the matter is largely the same. Florestan's air is prominent. In the ensuing *Allegro,* the main theme is introduced by the 'celli instead of by the violins, and many details of structure as well as of instrumentation will be seen, in *No. 3*, to have grown in Beethoven's imagination before the performances of 1806. The modulation to E major for the second subject is similar, but that subject is here a more flowing and less pregnant line than that of the *Leonora No. 3* quoted at B of the illustration below. The most striking difference is in the position of the trumpet calls that in the opera signalize the crisis of events. Here, they are delayed until bar 392 (whereas the first is at bar 271 in *No. 3*); and while the phrase itself is more decisive in *No. 3*, this later position is far more suggestive. For after only a few moments (in which there is another reminiscence of Florestan's air, not present in *No. 3*) the climax of events implied in the call is realized in the furiously exuberant Coda. In this way, however, the terrible passage of syncopated octaves which ushers in the real recapitulation in *No. 3* is lost altogether. There can be little doubt that the general preference for *No. 3* is justified; but the choice, when once *No. 2* has become familiar, is not wholly easy to make.

LEONORA NO. 3, OP. 72A

The story of this opera, which must now be sketched, will show that while Beethoven's sense of the dramatic was unerring, his instinct for the stage was defective. He had no patience with the tricks which are often a product of that sense, and would not demean himself to the appeal of

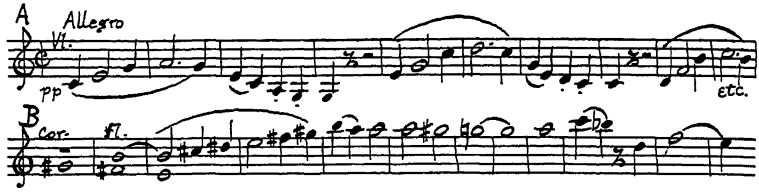
the risqué or the farcical. The story of *Fidelio,* which deals with wifely devotion at its highest, is nevertheless filled with improbabilities which a trickier plot would at least have concealed. But it might also have weakened what was for Beethoven the essential theme of the drama.

Leonora (known as Fidelio, since she appears in the guise of a man) is the wife of Florestan, imprisoned for unstated but doubtless unjust reasons by Pizzaro, the heavy but not very awe-inspiring villain of the piece. To bring succor to her husband, the distracted wife dresses as a boy and gains employment which admits her to the prison. In this garb she fires with passion the simple soul of Marcelline, daughter to Rocco, the jailer. Pizzaro, learning that Don Fernando, a minister of state, is about to inspect the prison, remembers that dead men tell no tales, and tries to induce Rocco to murder the already half-starved Forestan. This Rocco refuses to do; but he cannot refuse to dig a grave for the victim, and in this work Leonora contrives to assist. When Pizzaro makes as if to stab Florestan, Leonora throws herself between them and proclaims that Pizzaro's dagger must first pierce her heart. Even this, he avers, must then be his gruesome task; but Leonora draws a little pistol and holds the villain at bay. At this moment, from the outside, is heard a trumpet which announces the approach of Don Fernando. Leonora falls on her husband's breast; Pizzaro is reduced to mere profanity; and Rocco, with evident relief, orders immediate preparation for the reception of the minister. The happy outcome is celebrated, not in the dungeon (where we have heard not only Florestan's air but an astounding chorus of prisoners who come out of their caves to illustrate the misery of Florestan and themselves), but on the sunny parade-ground above.

The introductory *Adagio,* although shorter than that in *No. 2,* is more pregnant. The "false start" before the long downward scale is omitted, and although what we hear is no more than the scale of C, its very slowness and the absence of any defining harmony give it, as it comes to rest on a strange F♯, a singular quality of obscurity and tenseness. (Cherubini complained that no one could tell what key the Introduction was in.) Keys as distant from C as B minor and A flat are reached in four bars, and in this latter key Florestan's air appears with extraordinary warmth and pathos. Other mysterious harmonies follow the mere snatch of the air — harmonies which exploit to the full the strangeness of the chord of the augmented sixth — and suddenly we are on the dominant of E minor, where arpeggiated figures in flute and fiddle, with little strains of forlorn melody in the bassoons, hint at things which only time can fully reveal.

A sudden spasm of scales in A flat, resulting only in somberly rhythmed chords, and two brief, pleading phrases in the winds, bring the *Allegro.*

The two main themes of this are indicated below. The diminished chord appearing in the last two bars of Quotation A is kept for sixteen bars of continuous climbing crescendo to give point to the tenseness of the ensuing main theme, which continues, with striking variants of key



Beethoven, *Leonora No. 3*

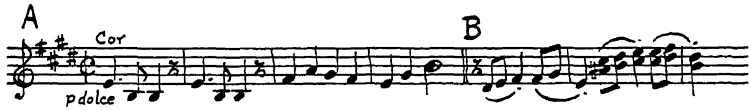
and design, to a point where no more than two bars suffice to prepare the second subject (Quot. B). This begins in E, but will not remain there, even for all of its first phrase. Imitations on the main theme and other figures from it bring the close and the development. Much of this is on the pleading phrases that ended the Introduction, but the main theme returns forcefully, and upward scales prepare the entrance of the first, more distant, trumpet call.

The calm that ensues is in striking contrast to the turbulence that preceded. The trumpet sounds again, much nearer; the quietude is enriched by transposition to G flat; and a gradual animation of this brings the recapitulation, begun in the flute. Only after the flute has discoursed at length do the strings take up the diminished-triad figure and with a hair-raising syncopation of the rising scale prepare the sonorous statement of the main theme (now without the passage of indeterminate diminished chords) and the second subject, now in C. The recapitulation is complete, and has for epilogue Florestan's air. But this is by no means the end. An excited scrambling of scales in more and more of the strings (*Presto*) initiates a Coda 125 bars long that at last is fully imbued with the joyousness of the end of the drama.

Overture to *Fidelio*, Op. 72b

The reason for the composition of this piece seems to have been that the two *Leonora* overtures were felt to be too heavy for the ensuing drama.

The Overture to *Fidelio* is at any rate much lighter. Its beginning is on the rhythm of bar 1 of Quotation A of the musical illustration below. There are but four bars of this, at first. A brief *Adagio* follows, and the incisive rhythm — again for only four bars — introduces a much longer *Adagio* which, however, remains rather indeterminate thematically. The *Allegro* begins with the subject shown at A, and is continued in similarly light-hearted strains. The second subject, B, offers no high contrast; the development, all on the main theme, is very brief; the recapitulation, somewhat more highly colored, is complete. For epilogue the opening fanfare and a passage from the *Adagio,* very gently accompanied, initiate a *Presto*, very excited and all on the main theme.

This overture, as Beethoven doubtless finally intended, is always used to begin the opera; but during the change of scene to the parade-ground in the second act, it is conventional nowadays to play the great *Leonora No. 3*.

Beethoven, Overture to *Fidelio*

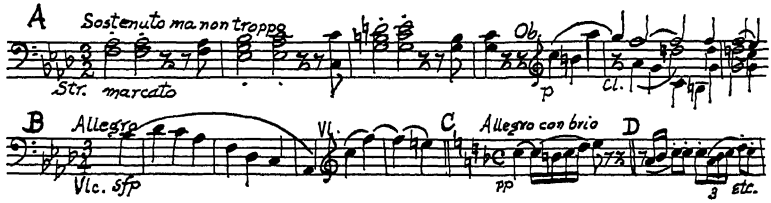
Overture to *Egmont*, Op. 84

Beethoven's personal acquaintance with Goethe was at least favorably influenced by the enthusiasm for the musician of Bettina Brentano (later von Arnim), the young and charming friend of the poet. Bettina was enthusiasm personified, and her letters to Goethe, describing conversations with Beethoven, are couched in language the like of which never fell from Beethoven's lips. Yet it is possible that a young and charming woman, not devoid of understanding, might evoke from the composer utterances which she herself could thus paraphrase without serious falsification. And some of these paraphrases are pertinent to our discussion of Beethoven's setting of music to Goethe's dramatic thought.

Even before he met Bettina, his admiration for Goethe was unbounded. "I read Goethe every day," he tells Rochlitz, "— when I read at all. He has killed Klopstock for me." And he had already set several songs — *Mailied, Marmotte, Kennst du das Land,* and (four times, for it would not come right) *Nur wer die Sehnsucht kennt* — but the great opportunity to show his devotion came in 1810, when he was commissioned to write accompanying music for a special performance of *Egmont,* projected by

the manager of the court theaters. The spirit in which he approached his task may be indicated by a few sentences from a long letter of Bettina's to Goethe in which she quotes, or paraphrases, Beethoven:

"Speak of me to Goethe; tell him he should hear my symphonies; then he will agree with me that music is the one immaterial way of entrance into the higher world of understanding that surrounds man, but which man is unable to grasp. . . . The more the soul draws spiritual nourishment from that source, the riper the spirit grows toward happy agreement with it. . . . Music, like any other art, is founded on the higher intimations of the moral consciousness; all true feeling is moral advancement."

The play deals with Count Egmont's leadership of the opposition to the Spanish Inquisition, under the Duke of Alva, in the Netherlands. His betrayal closes the action; but his death (and doubtless that of Clärchen, whom he loves) is made to appear the provocation to the revolt which, after the play is ended, will free the Netherlanders. Beethoven wrote not only the overture but four entr'actes; the two songs which Clärchen sings (*Die Trommel gerühret*, in Act I, in which she wishes she might be a man and a soldier, and *Freudvoll und leidvoll*, in Act III, whose last lines are "Happy alone is the soul that loves"); the *Mélodrame* (often music to spoken words but here music alone, which informs the spectator of Clärchen's death); and the *Siegessymphonie*, or symphony of triumph, which Goethe prescribed to be played as Egmont leaves his cell to be put to death.

Beethoven, Overture to *Egmont*

The Introduction begins with a mighty chord of F minor, followed by a ponderous phrase (Quot. A of the illustration above) in the rhythm of the Sarabande. This is putatively a dance of Spanish origin, and its stern embodiment may here suggest the influence of Alva. In immediate and striking contrast is the short, pleading phrase in oboe and clarinet and bassoon also quoted. That this has some relation to the agony of the people under oppression is hardly less evident. After both phrases have

been repeated, there is a gentle strain in the strings whose sense will be fully realized when it becomes, by an obvious hastening of its rhythm, the principal theme of the *Allegro* (Quot. B). The deeper intensity of this, answered by the brief figure in the violins, is presently heightened by a more incisive figure which will be seen to be related to the first of the phrases marked *Allegro con brio* (Quot. C, the beginning of the *Siegessymphonie*). The second subject of the overture proper, also, is a "diminution" of the opening Sarabande, together with its attendant figure of pleading. Here, surely, Beethoven is not far from realizing the Wagnerian concept of the "leading-motive." The development is short and clear; the approach to the recapitulation is unmistakable, and that section has no real irregularity. It is continued by a passage in which the hard chords of the Sarabande alternate with softer phrases in the strings, and these latter yield the unaccompanied descent from C to G in the violins which is commonly interpreted as indicating the death of Egmont (an event not depicted on the stage). The enormously vital "triumph symphony" ensues after a few bars of quiet mourning in the winds. It is made almost wholly of the two phrases marked *Allegro con brio*—C and D in the illustration above.

King Stephen, Op. 117; *The Ruins of Athens,* Op. 113; *Namensfeier,* Op. 115; *Die Weihe des Hauses,* Op. 124

With the exception of the last, these are universally regarded as minor works. *King Stephen* and *The Ruins of Athens* were two plays by Kotzebue, written for the opening of a new "National Theater" in Budapest. Both were produced on February 9, 1812. For *King Stephen* (the alternative title is *Hungary's First Hero*), Beethoven wrote an overture and nine incidental numbers.

The Overture—perhaps because of the play to which it belongs—is far less significant than any of the great works just mentioned. There is an Introduction (*Andante con moto*) beginning with a striking succession of downward fourths, and continuing with a quiet melody for the flute in A flat. The main theme of the piece (*Presto*, E flat major, 2-4 time) is in a stamping dance-measure; the second is a fluid figure in the wood winds which offers sufficient contrast but does not abandon the vivacious movement. The development consists merely of a transposition of the opening *Andante* to C with an intensified ending to approach the recapitulation. The Coda (*Presto*) is an excited Czardas.

For *The Ruins of Athens* Beethoven wrote the overture and eight

incidental numbers, some of which are choral. The stirring Turkish March is familiar to everybody — far more so than the Overture, which is more nearly a potpourri of the incidental music than is any other of Beethoven's works in this character. It is but 175 measures long, unpretentiously constructed, but vividly orchestrated.

The *Namensfeier* Overture is more important. The manuscript bears the superscription, "In the first wine-month (October) 1814, on the evening of the name-day of our Emperor." One of the earliest sketches describes the work as an "Overture for any occasion, or for use in a concert." And it was dedicated, on publication (1825), to Prince Radziwill, one of the many notables attending the Congress of Vienna. One detail of its conception (abandoned in the final version) is the occurrence of the first line of Schiller's *Ode to Joy*, all on detached D's, in combination with the actual second subject of this overture.

There is an Introduction (*Maestoso*, C major, 4-4 time) far more imposing than that in *King Stephen.* The *Allegro assai vivace* is in 6-8 time, with a sturdy, Beethovenish principal theme. The second subject is as it stood in the sketch, but the D's for the verse have disappeared. All this, and also a complementary strain of more flowing character, will be found in the development. In the Coda the scalewise line of this strain is expanded in a way which suggests the upward surge in the main theme of Schubert's great Symphony in C.

The "house" referred to in the *Weihe des Hauses* Overture was the Josephstadt Theater in Vienna, opened on October 3, 1822. Beethoven himself conducted the performance, sitting (according to Schindler) at the piano and with his left ear, which still held some communication with his brain, toward the stage. Although he was unable to hear, and so to prevent, many moments of discrepancy between the performers, the appearance of the great composer was greeted with tearful enthusiasm. The music itself was spoken of as "a masterpiece which, quite frankly, was not within the comprehension of all."

In that the work consists of an Introduction and a fugal *Allegro*, it harks back to the eighteenth century. Indeed, the theme of the fugal part was described by the composer as in Handel's style; but the working out, however devotedly Beethoven felt himself to be following his model, is characteristic of no one but himself. Indeed, Paul Bekker finds this work far more satisfying as a fugal structure than are the fugal passages in the Ninth Symphony, and calls this the rebirth of Mozart's *Magic Flute* Overture through the spirit of Beethoven. It is nevertheless almost unrecog-

nized by the general musical public. The absence of any "program" will doubtless account for a part of this disregard, yet all the "abstract" symphonies (there are only three or, if we include the Fifth, four symphonies that are in any way directly associated with external experience) and many of the concertos remain undying favorites. *Die Weihe des Hauses* appears to be a work for musicians.

Concerto for Piano and Orchestra No. 1, in C major, Op. 15

This concerto, although published as the First, was really the second in order of composition. What is now called the Second, in B flat, was performed by the composer in March 1795, and was considerably worked over thereafter for a performance in Prague in 1798.* The C-major concerto, although it is far more "Mozartian" in substance and texture than the First Symphony, is still unmistakably Beethoven's music. It is frequently chosen for performance by the greatest virtuosi, and proves to possess inexhaustible charm. It is not needful to provide musical illustrations of the themes.

The tutti, as usual, has the task of setting forth the exposition of the first movement. What it presents as the main theme, at the opening, is, however, only a bare hint of what that theme will be when the solo instrument takes it up. Still, there is enough of sturdy rhythm and harmony to fill forty-six bars and to make that emphatic preparatory cadence with which Mozart so often introduces his second subject. That theme appears, not in the orthodox key of G (the dominant), but in the more colorful E flat; and in this unexpected key it has a singularly heightened value of contrast with the spareness of the main theme. Three bars (not four) of syncopated interlude bring a repetition in F minor, and a similar transition takes it to its proper tonic (G), but still in minor. The descending scale of this theme is now combined with the square rhythm of the main subject until a quite proper closing theme enters, obviously clearing the way for the solo.

The first reference of the solo to the principal theme is remote and improvisatory, but the basic rhythm of that subject is soon asserted in the orchestra against arpeggiated flourishes in the piano. When the second

* The C-major was published by Mollo in 1801, with the opus number 15. The B-flat was published later in the same year, with the opus number 19; and there is a letter to the publisher offering it at a lesser figure, "because it is not one of my best works." It is almost never performed, and we shall omit it from our list.

theme arrives, it appears in the accustomed dominant, G major; but now that we know the tune, its charm is not lessened. The orchestral fabric is richer than that simple garb (the strings) in which it first appeared. The solo presents the theme very quietly thereafter, but adds fresh versions of the closing subject and much improvisatory matter besides. A short but vigorous tutti begins the development, which the solo continues, at first in E flat, with warm sonority and with growing vigor and brilliance; but there is no mere virtuosity, and the approach to the recapitulation is made in a series of quietly descending chromatic scales. The recapitulation is somewhat abbreviated; the tutti prepares brightly for the cadenza. Beethoven wrote out three for this movement. They fulfill more appropriately the purpose of this essentially improvisatory device than do the more elaborate contrivances of later pianists. The tutti thereafter provides the short and vigorous epilogue.

The slow movement (*Largo*, A flat major, 4-4 time) expresses none but thoroughly approved sentiments; but it does this in such a way as to reveal them as true and sound. The main theme is set forth by the solo with almost no accompaniment; but the tutti has a quiet pendant strain. The continuation by the solo begins with a curiously precise reference to the second subject of the first movement. This is merely episodic, however, and what follows is hardly of sufficient weight to be called a second theme. The main thought soon returns, and is extended by repetition in the solo against triplet figures. There is a long and warmly colored epilogue. Clarinets and bassoons are prominent in this movement, the flutes and oboes being absent throughout.

A gay rondo theme in the solo (*Allegro scherzando*, 2-4 time) begins the last movement. Its humor is heightened by the quaint asymmetry of its structure (6 + 4 + 5 + 5 bars). The transition to the second theme is just as saucy, and that theme itself is made impudent by a strong accent on the last eighth-note of its first three measures. Other antics enliven its continuation, so that the return of the first theme comes as something of a surprise. Its repetition in the tutti is followed without transition by the third theme — a figure, rather than a melody, with staccato skips of a tenth for accompaniment — again in the solo. For return to the main theme there is then a considerable hint of that gay tune; a repetition also of the second theme and a sonorous tutti with a cadenza suggest an immediate end; but instead the main theme comes back in a sudden transposition to B major, and there is another brief cadenza, this time written into the score, before the extended conclusion.

Concerto for Piano and Orchestra No. 3, in C minor, Op. 37

The MS of this concerto bears the superscription, "Concerto 1800 de L. v. Beethoven." It appears, however, that it was given its present form in the winter of 1802–1803. It was first performed, by the composer, at the grand "Academy" of April 5, 1803, at which the first two symphonies and the oratorio *Christ on the Mount of Olives* were also presented.

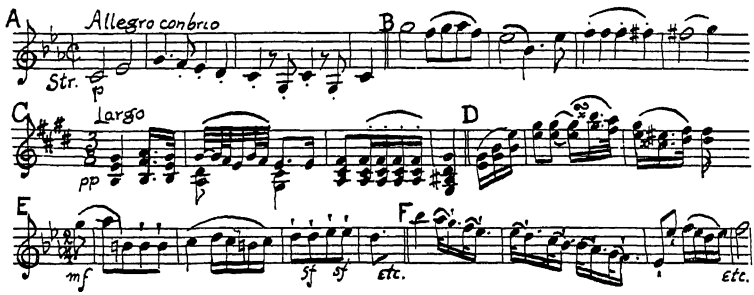
The key of C minor was for Beethoven filled with implications of high import. "Pathos," in the sense of profound feeling, had already found expression in the Trio, Op. 1, No. 3; in the *Sonata Pathétique* (so named by him); and in the great Violin Sonata, Op. 30, No. 2; and it was to find even intenser utterance in the Fifth Symphony, the Thirty-two Variations, and the last Piano Sonata, Op. 111. Here, as in Piano Sonata Op. 10, No. 1, the probe does not go so deep; but it touches the same vein, nevertheless.

Strings alone announce quietly the first strain of the main subject (illustrated at A, below); this is answered, a step higher, by the winds, and is completed by a descending phrase, still within the compass of a fifth, derivable from the main theme and accompanied by a bass derived from its first bar. The transition is almost wholly derived from this matter. Clarinets, bassoons, and horns emerge out of the vigorous cadence to give to the second subject a smoother entrance (its beginning is shown at B, below), and this subject, like the main theme, is presented in various guises. No other matter of consequence appears in the opening tutti, since A returns to prepare the entrance of the solo.

The solo, leading off with the main theme, now presents a far more colorful version of the expository tutti than was given in the First Concerto. Energetic left-hand passages, in particular, give much weight to the closing section. The background of the passages is derived from the main theme. This close is even more sternly elaborated by the tutti in preparation for the development, begun by the solo in D, which key turns out to be only the dominant of G minor. The main theme, in this key for a moment, discovers new variants, and the knocking of the third bar (Quot. A) is now insistent, even though it is subdued. The end is on sustained notes in the winds, rising or falling a half-step, in shifting keys and with ominous hints of the knocking rhythm in the strings below, all of which is merely accompanied by the piano in broken-octave progressions. Obtrusive virtuosity would only have obscured the thought.

The recapitulation is without unusual incident. The tutti prepares

briefly for the cadenza (of which, fortunately, Beethoven provided a very appropriate example), and there is a terse but pregnant Coda.

The *Largo* speaks of an aspect of nobility which the early nineteenth century, imbued with a good deal of the philosophy of the Revolution, by no means disdained to contemplate; and it speaks worthily of that topic — which is not easy to do. To make his message the more impressive, Beethoven chose the very distant key of E major, and allowed the

Beethoven, Concerto for Piano and Orchestra No. 3, in C minor

solo instrument, quite unaccompanied, to set forth the essence of the thought. (The beginning is shown at C, above.) The orchestra comments richly on no more than the first strain, and goes on to a transition whose descending bass is most impressive. More lyrical warmth is now voiced in the solo instrument (Quot. D); the orchestra, in two bars, modulates to G, and there ensues a long passage of contemplation — sustained, three-note figures alternating in flute and bassoon against quietly sonorous arpeggios in the solo — which finally returns to the principal theme. This is now dialogued between solo and orchestra, quite wonderfully. The solo part is very florid, but exquisitely appropriate; there is a brief cadenza (not, this time, left to the performer to invent), and an impressive reference to the opening strains for conclusion.

The Rondo, after such an utterance, would have been offensive if it had ventured on the sprightly chuckling that animates the Finale of the First Concerto. It is, indeed, gay, but in an appropriate vein. Two of its main subjects are suggested in Quotations E and F; the third subject is almost a song, whose third bar has the same rhythm, whether by coincidence or design, as the opening bar of the main theme. Even with its orchestral complement, this theme sounds almost episodic. After it, the tutti briefly fugues the main theme. The solo then turns the A♭ on which

it ends into G♯ and brings in the tune quite charmingly in E. Another tutti, with modulatory flourishes in the solo, brings back the first and second subjects, and the tutti then makes as if to end the piece. But it provokes a brief cadenza instead, and the real conclusion is a *Presto* (6-8 time) on a figure of the main theme.

Concerto for Piano and Orchestra No. 4, in G major, Op. 58

Just when this concerto was finished is doubtful. The years 1804, 1805, and 1806 are all mentioned by various authorities; but it is certain that it was played by the composer at one of two concerts devoted to Beethoven's works at the home of "Prince L." (apparently, Lobkowitz) in April 1807. The Fourth Symphony was also first performed at these concerts. There is evident relation in mood between that work and this concerto, and since the *Waldstein Sonata* and the Violin Concerto date from the same general period, there is strong temptation to associate all these works with the famous "letter to the deathless loved one" — even though the obstacles to a precise dating of that document are insuperable. Spiritually, at any rate, these were for Beethoven "halcyon days."

That such a work as this could originate in mere aesthetic speculation is unthinkable. That it is the mere reflection of a particular experience is equally so. But that it is the product of an unusual state of calm and exaltation in a mind already deeply imbued with the implications of experience is indubitable. Neither is the nature of the experience obscure, if we remember the reticence with which the affairs of the heart were conventionally spoken of, in Beethoven's day, by those who were deeply concerned with those affairs.*

This is, of course, a piano concerto; but it is first of all — and last of all — an ineffably poetic utterance, and to regard it as a mere vehicle for the display of pianistic virtuosity is to blind oneself to all that is really

* Bernard Shaw, in the preface to a volume of his musical criticisms, tells how his mother "could sing with perfect purity of tone and touching expression

Oh, Ruby, my darling, the small white hand
Which gathered the harebell was never my own.

But if you had been able to anticipate the grand march of human progress and poetic feeling by fifty years, and asked her to sing

You made me love you.
I didn't want to do it.
I didn't want to do it.

she would have asked a policeman to remove you to a third-class carriage."

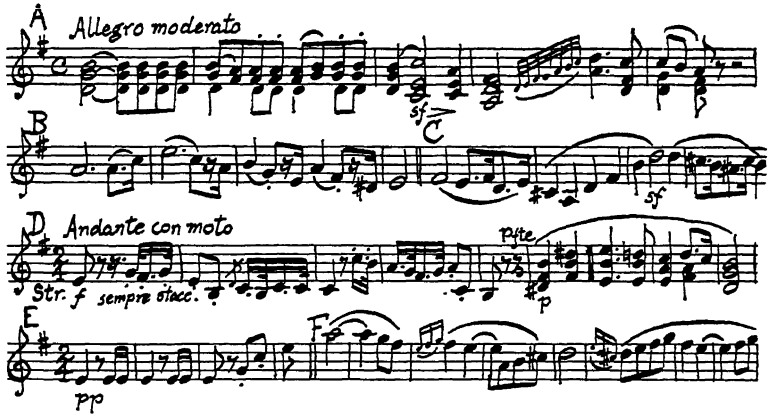
important in the music. It begins, as no other concerto had ever begun, with the unassuming but pregnant essence of the principal theme, uttered by the solo instrument, unaccompanied (Quot. A, below). This utterly gentle phrase has not a hint of overt passion in it, but it glows, nevertheless, with a warmth that takes passion for granted. Gently, also, but in the unexpected color of B major, the strings now take up the same theme and expand it, taking a downward turn at the third bar and returning imperceptibly to the real key of the piece. The glow becomes almost a flame, but it is swiftly quenched, and a new theme (Quot. B) soon appears. It is apparently in A minor (not the expected key for the second subject) but it will not stay there, and we are led by its continual shiftings and by a brief hint of the first theme to a straining climax in G that is the culminant moment of this introduction and later of the whole movement. We shall find, however, that the form has a quite proper second subject.

The solo enters hesitantly, on the rhythm of the main theme, improvising wonderfully for a moment before it takes up the real substance of it, ornamenting that substance and finding presently another melodic strain that brings its passion for a moment to a focus. Swift and euphonious passages now make preparation for what was left out of the orchestral exposition — the true second subject (C in the illustration), which, after being set forth by the strings, is accompanied by the solo in a curiously dissonant figuration of itself. This evokes more passages, and presently the theme quoted as B follows. Against this, also, the solo has exquisite things to say; and it rises by this means to the culminant strain of which we spoke.

The tutti now prepares the development, in which the solo begins to participate, hesitantly as at the beginning. The substance of the main theme, always in the orchestra, is then provided with a triplet figure for counterpoint, and in two-bar sections migrates through many keys to the accompaniment of continuous arpeggiation, always exuberantly rising, in the solo. As before, improvisation, always perfectly in character, forms the continuation and the approach to the reprise.

As if sensing high attainment, the recapitulation begins with the opening phrase of the concerto *fortissimo* in the solo; but this intensity is only momentary. Gentleness is resumed, and the whole substance of the exposition as the solo presented it is repeated, with the usual alterations of key. After the cadenza (Beethoven wrote two, of which the second is

nowadays usually the choice of discriminating artists) there is a brief but very pertinent Coda.

The slow movement reveals at once — if the first has not already done so — how far Beethoven has been emancipated from the conventions of the eighteenth century. The music forms an extraordinary dialogue. Hard, incisive phrases of unaccompanied recitative in the strings are answered by the gentlest thoughts imaginable in the solo — phrases uttered in ap-

Beethoven, Concerto for Piano and Orchestra No. 4, in G major

parent indifference to the rage of the orchestra. (Both are quoted at D, above.) Toward the end, the orchestra's rage subsides. Its *forte* phrases become *piano*, and with a few docile notes it accompanies the few final bars of the solo, whose strains are sung, not in triumph or self-vindication, but only as if there could never have been any doubt as to the outcome of the strife. There is a moment of high excitement in the brief cadenza, but this is soon subdued, and a lingering phrase suggests and prepares for the final Rondo.

This, again, is incredibly right in character — joyous without blatancy; imbued with every spiritual vigor, yet avoiding all vulgar display of energy; leading its inner exuberance of feeling to a second subject that is the very pinnacle of ecstasy. The full wonder of this movement can only be realized by imagining how it might have turned out at the hands of a mere virtuoso.

The main theme has two strains, the first of which only is quoted (at E, above). We find, when the first strain is complete, that it began on the

subdominant harmony (C) of the true key (G); and this, doubtless has something to do with the resiliency evident in the rhythm. But nothing will "explain" how musical stuff as simple as this can have such implications. The piano, with slight figuration, repeats both this and the succeeding strain; then the tutti vehemently repeats the first, and goes on, not to the second strain but to a third, which the piano vigorously answers; and thereafter the solo, almost unaccompanied, makes transition to the second theme (Quot. F). Although there are but two parts in its harmony, the whole compass of the piano (with the assistance of a sustained D in the 'celli) is set into luminous vibration. The tutti comments polyphonically on this wonderful line; the solo is moved to exuberant figuration and, without "saying" anything, still celebrates the delight it actually expressed in its theme.

In proper rondo-fashion, the main theme now returns in its original form. It modulates, however, and brings about a kind of development on this matter which takes the place of the usual third theme. It supplants also the third entrance of the main subject, and runs directly into the second, now in G. The same extension ensues, but it leads to a colorful statement of the main theme in the tutti on a diminished chord and a continuing flourish in the solo, preparatory to what is evidently the Coda (actually, a further development) of the piece. An improvisatory cadenza (which Beethoven warned the performer, if he preferred to substitute his own, to make short) was also supplied, with the expected appropriateness, by the composer.

Concerto for Piano and Orchestra No. 5, in E flat major, Op. 73

This work was apparently begun toward the end of 1808.* In that same year Jerome Bonaparte, set up by his brother as King of Westphalia, had offered Beethoven the post of Kapellmeister at his court. The position doubtless looked attractive to the harassed composer, but he would probably have rejected it even if there had been no counter proposal such as came with the guarantee of an annual pension by the Archduke Rudolph, Prince Lobkowitz, and Prince Kinsky. These noblemen, jealous for the fame of Vienna, subscribed four thousand florins to be paid annually so long as the composer's financial circumstances required such support. Beethoven was greatly pleased by the offer, and began to think seriously

* See note to Symphony No. 5, p. 60.

of marriage — the delectable object being (this time) Theresa Malfatti, the daughter of his personal physician. This project came to naught; his pension was soon seriously reduced in value, owing to the wars; but no serious interruption of his work occurred.

These events have no immediate bearing on the music, nor is the common title, *Emperor*, of Beethoven's invention. Yet he doubtless felt his belief in his genius vindicated, and this, surely, is the music of a mind not assailed by self-diffidence. The concerto was first played at Leipzig toward the end of 1810 by one Johann Schneider. A critic reported that "the large audience was roused to a degree of enthusiasm such as could not be manifested by the ordinary evidences of appreciation and pleasure."

Like the G-major concerto, this one offers opportunity for the soloist at the outset. The orchestra strikes a resounding tonic chord, and this evokes an impressive solo flourish on that general harmony. Subdominant and dominant (with its seventh) — the other primary chords of the key — are similarly emphasized, and only after this imposing introduction does the orchestra take up what is essentially the conventional exposition.

A prouder gait than that depicted by the principal theme (illustrated at A, below) was never assumed by the spiritual limbs of man. The theme is set forth by the orchestra at considerable length, its few pregnant motives being fertile in suggestion; but the grip the theme has upon us is never relaxed. The upsurge that leads to the second subject (B) is still so much in the immediate vein of thought that we are almost surprised at its emergence.

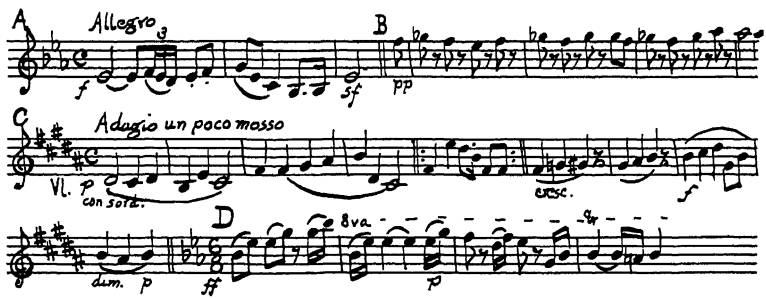
The minor tonality in which the new theme appears is a stroke of genius, as is the detached and mysterious quality of the notes. The theme comes, legato and in major, immediately in the horns, and the striking difference between the two versions will be fully realized when this theme is taken up by the solo. The main theme, however, will not be silenced. It asserts itself at once, whether in fragments or as a whole, and dominates the thought until a figure of four descending eighths, repeated higher and higher in the winds, warns us that the orchestral introduction will soon end. It does not end as soon as we expect. A pregnant staccato figure in the violins reanimates it, and it continues for thirty bars.

The solo enters against its cadence, and emerges with a singularly liquid version of the main theme — a phrase which sets off a considerable improvisation. The orchestra presently interpolates its former continuation of the main theme, and the solo is thus led to make much of the

sudden upsurge which announced the second theme. That theme, in the solo, has first a triplet version of the staccato figures, in B minor, and then, in the horns, a luminous ornamentation of the strain in C flat (the "enharmonic" of B major), in which key the music looks — and perhaps sounds — much warmer. The whole orchestra takes it up thereafter in B flat (the "proper" key for the second subject), and reveals the stimulating vigor of the idea more fully than ever.

The continuation we heard in the orchestra is now amazingly heightened by the piano, with incisive staccato chromatic scales descending in triplets against the figure in bar 1 of A — both punched out with exuberant energy. In this way the whole substance of the orchestral approach to the solo's first entrance is vivified, and the exposition ends with an orchestral version of that substance which allows the solo to enter, with a long chromatic scale as before, to begin in G major the development.

This, because of the perfect lucidity of the exposition, cannot fail to be understood. Its culmination is on a gigantic reiteration of the C-flat chord in the orchestra, answered with gigantic force in the solo, and generating a series of staccato octave scales, moving contrariwise in piano and orchestra, and punctuated by the rhythm of the last three notes of the main theme (Quot. A). The sudden diminishing of this passage and the following moment of gentleness are amazing. They also make possible an electric approach to the recapitulation which begins with solo flourishes, now lightly accompanied, on the three primary chords in E flat, as at the beginning.

This section is somewhat abbreviated, but it contains all the main substance of the exposition. It ends with tremendous reiterations of the tum, ta-*tá* rhythm, on an expectant "six-four" chord of E flat; but Beethoven here forbids the player to make a cadenza, giving him only a few solo bars

Beethoven, Concerto for Piano and Orchestra No. 5, in E flat major

that lead to the Coda. This is likewise perfectly lucid, and demands no comment.

The *Adagio* has but one theme — a heartfelt strain, as simple and as lofty as a hymn. We have quoted almost all of it at C, above. It is played by the muted violins against a pizzicato bass until the *crescendo*, when the sonority is enriched by bowed notes and — two bars later, at the *f* — by added winds. The solo has, for continuation, passages of quiet improvisatory comment that seem to recall the theme, although they never really utter it. Once this is finished — by a succession of rising trills that clearly suggest the last strains of the theme — the noble melody is played quietly in the solo against a simple pizzicato accompaniment to which a few notes in the winds make unbelievably rich addition. Thereafter flute, clarinet, and bassoon sing the theme against light notes in the strings and a quietly persistent figuration in the solo. Two bars, at the end, forecast the outline but not the vital rhythmic character of the theme of the coming Rondo.

This follows without pause, its theme (Quot. D) being in the solo, supported only by the pedal note in the two horns which began with the first hint of the theme. It is difficult (but essential) for the performer to project the curious accentuation indicated by the notation, two two-note groups with the stress on the first note of the two, without destroying the lilt of the 6-8 rhythm. Properly executed, the upward leaps feel like an impossible but actual series of upward *grands jetés*, and the daintiness of the descent (*piano*, in bars 3–4), simple as it is, is a high sophistication.

The continuation is a thumping phrase from a German dance-song, the *Grossvatertanz* — another stroke of genius, since that tune would enliven the muscles even of a social paralytic. The orchestra takes over the theme and adds vitality to it, after which the solo, in a few scampering passages, makes way for the gentler activity of the second theme. This is so designed, however, as to appear merely episodic. The main theme returns, less extendedly; but in place of the conventional third theme it is developed with a great variety of novel implications. The rest is quite in the usual form: first and second subjects repeated, with an extended Coda that in the last few bars hastens its speed. But you will not find that normality implies any lessening of interest. Elemental stuff will bear only normal treatment; and the stuff of this concerto is indeed elemental.

No one seems to know where the title *Emperor* originated. Beethoven's hero, in the *Eroica*, was a figure by which to measure the stature of pretenders; and the world would be a happier place if such an emperor as is portrayed in this concerto had ever existed.

Concerto for Violin and Orchestra in D major, Op. 61

This concerto dates from 1806, the year of the Fourth Symphony, and reflects something of the same serenity. It was Beethoven's first (and unfortunately his last) completed effort in this form for the violin. He had, however, written the two Romances for violin and orchestra (Opp. 40 and 50), and nine of his ten sonatas for violin and piano, of which the ninth (the *Kreutzer*) was described by himself as in "a very *concertante* style, like a concerto"; and many new possibilities of the instrument had been explored in the six string quartets, Op. 18, and the three "Rasoumowsky" quartets, Op. 59.

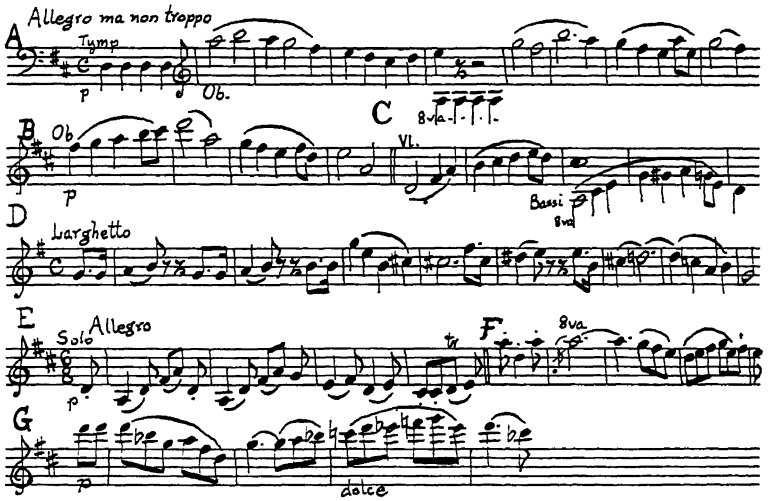
It was first played on December 23, 1806, by Franz Clément. The work was at first dedicated to him (in a kind of pun — *par clemenza pour Clement*); but the published score was dedicated to Stephan von Breuning, the dear friend of his youth. The first performance was not only without rehearsal; Clément read his part at sight! Criticism, however, found fault not with the performance but with the music, which departed more and more from the gracious style of the first two symphonies and the Septet. But the same critic had to confess that both composition and performance pleased the public inordinately.

The concerto is indeed far less of a display piece than is the *Kreutzer Sonata*. It is conceived and executed in the same vein of seriousness as a symphony. The subject matter, as befits the solo instrument, is largely lyrical, but the formal design is ample and perfectly rounded, and ideas of the most pregnant sort are conveyed through a substance that has the transparency of gossamer. It is an "impossible" artistic feat.

The first movement opens with the conventional expository tutti. We hear four gentle drum-taps, and then the principal theme. The drum notes (D's) might have been used as a mere signal to the hearer's attention. Instead, they form an essential element in the thought of the whole first movement. They punctuate the main theme — a quiet phrase in the wood winds (Quot. A, below) — and immediately are raised to D♯'s by the violins in a mysteriously distorted continuation of the line. A subtheme in clarinet and bassoon, largely on a rising scale, leads to a sudden outburst of energy, at the seventh bar of which the violins have incisive phrases of four sixteenths and an eighth which, rhythmically, are the "diminution" of the drum figure. The second subject, exquisitely simple, is sounded, as was the first, by the wood winds (Quot. B). It is preceded by the initial drum-tap figure, and that pattern is subtly embodied in the

theme itself. (Observe the extent to which the winds are used in this whole exposition in order that the string color may be reserved for the solo instrument.) There is a brief transition to the closing subject (Quot. C), dialogued between higher and lower registers. Note that its second bar is precisely in the rhythmic design of the first bar of the second subject; that both imply the rhythm of the drum taps; and that the main thematic substance of the movement is by this means enabled to offer sufficient contrast without exceeding the range of intensity possessed by the solo instrument.

The solo now enters, preluding in a few quietly ornamental passages before taking up its own version of the matter of the exposition. The solo version, although still simple, is a wonderful enrichment of the preceding tutti, but for due emphasis (impossible for the mere four strings of the solo) the orchestra concludes the exposition with a condensed version of its substance.

The development begins with the solo's first introductory passages, now in C. The high F on which it ends is insensibly turned into E♯ against a G in the basses, and the principal subject, in the new color of B minor, thus ensues. Its third bar (presently diminished), and also the drum rhythm, appear in the orchestra against triplet figures in the solo. But the culminant moment in the development is an ineffably beautiful episode — really a new melody in G minor, against which the all-pervading rhythmic figure of the opening bar is quietly intoned by horns, bassoons, or trum-

Beethoven, Concerto for Violin and Orchestra in D major

pets. A triplet figuration of the solo's opening octave passages prepares for a tutti that begins the recapitulation. Another short tutti precedes the cadenza, after which there is a brief Coda. Beethoven wrote cadenzas for his piano concertos, although he did not (except in the *Emperor*) make them obligatory by including them in the score. Here, however, he wrote none. Those by Kreisler and Joachim are generally favored, although many virtuosi still exercise the liberty Beethoven allowed them of supplying their own.

The slow movement, again on the reduced scale necessary for a concerto, is still of symphonic depth. A theme of Biblical simplicity (Quot. D) is given out by the strings. It escapes the bounds of its tonality (G major) to peer for a moment into distant regions, but returns gently, and is repeated by clarinet and bassoon with appropriate figurations high in the solo violin. Then it is reiterated, *forte* and fervently, by the tutti, whereupon the solo improvises for a moment and all but finds a new theme. The interest of the main thought, however, is too great to allow this to be fully formed, and although the improvisatory character is not abandoned, it is devoted to the ornamentation of the theme, pizzicato and *sempre perdendosi* in the strings. It continues, with another hint of its almost discovered theme, to soar into higher regions of contemplation, until the main thought is once more recalled by its two first phrases in horns and violins. This rhythm is then forcefully stated by the string choir with intentionally preparatory modulations; there is a brief cadenza by the solo, and the Rondo follows without pause.

The humor of this movement is indescribable. There are hints of impishness in the motion of its principal theme (Quot. E); yet these are submerged or sublimated in a kindly geniality that sounds like the banter of a very wise man, released for the moment from the usual constraints of seriousness. The second subject (Quot. F) confirms the impression of gentleness, and that is even heightened by the fluid third theme (Quot. G). The solo's figurations are throughout more lively than in the first movement, but are again perfectly in character, and the essential symphonic altitude is never lowered.

BERLIOZ

Symphonie Fantastique, Op. 14a

WHEN this symphony was first performed (on December 5, 1830) Paris was at the very crisis of a romantic fever. The cooling phlebotomy of criticism was sorely needed, but that operation was hardly to be performed by the fiery redhead who was Hector Berlioz. On the contrary, his purpose was rather to heighten the already dangerous temperature. Until the twentieth century it is doubtful if any musical composition attempted a more audacious assault on the sensibilities of the conventional. Audacity was in fact one of the chief tenets of Berlioz's artistic creed; but time has revealed that what was then regarded as mere audacity was grounded in the firmest of artistic convictions, and that mere impudence could not justly be charged against this most unorthodox composer.

His creed, as set forth in *A travers chants* (1862), is hardly startling: "Music, in associating itself with ideas which it has a thousand means of bringing to birth, augments the intensity of its action with all the power of that which is called poesy, exerting all its forces simultaneously on the ear which it charms and which it may ingeniously offend, on the nervous system which it hyperexcites, on the circulation of the blood which it accelerates, on the brain which it engulfs [*embrasse*], on the heart which it distends and causes to beat with redoubled speed, on thought which it extends immeasurably and which it projects into the regions of the infinite: it operates in the sphere that is proper to it — that is, on those beings in whom the musical sensibility really exists."

His actual musical effort was so intense as to seem an exaggeration of his creed. Yet for him, at the pace at which his creative life was lived, this

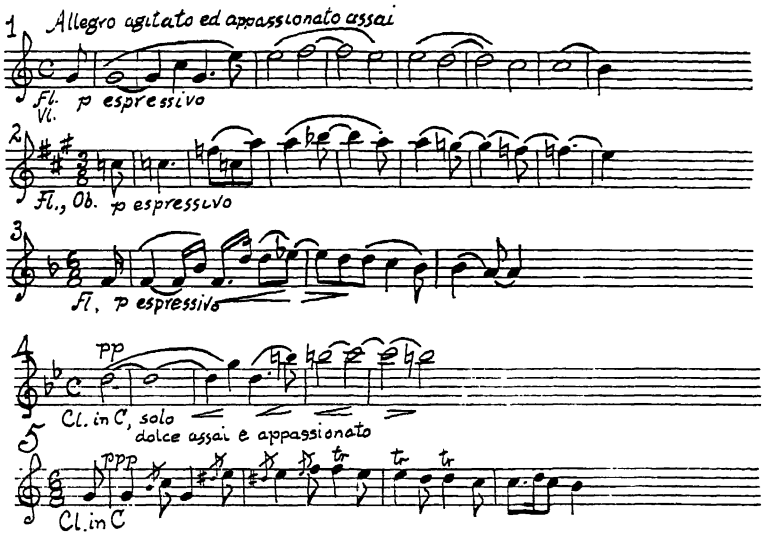
intensity was a norm below which there was only dullness. It must have appeared to him that there were few indeed "in whom the musical sensibility really exists." He found no inspiration in his teachers at the Conservatoire; yet he persisted in his studies until he won the *Prix de Rome*. He loved France with inalienable devotion; yet he "succeeded" as a composer only in Germany and Russia, and was compelled to earn his bread by writing critical reviews — in a prose that has few equals in literature for vividness. He could play no instrument capably; yet he wrote for the orchestra with a skill amounting to divination — a virtuoso comparable to Paganini, and infinitely superior to that wizard in musicianship.

In practical life he was equally erratic. The music of this symphony was inspired by a passion as romantic as any in legend. Henrietta Smithson, an English (really, Irish) actress, came to Paris to play Shakespeare. Berlioz saw her as Juliet, and was disturbed to the depths of his soul, both by her acting and by the drama itself. He was reported to have vowed that he would marry the actress, and would write his greatest symphony on the theme of his affection. He denied making the vow; but he did marry Henrietta (to the sorrow of both), and the symphony is surely the most extraordinary testimonial of love that was ever penned. For the astonished maiden naturally repelled his first advances, and at last (as did Minna, pursued by Richard Wagner) yielded, probably more out of pity than love. And Berlioz, thrown into a kind of hopeless rage, depicted Henrietta at first as an *idée fixe* in the mind of the artist whose life the symphony supposedly narrates, and finally as the central figure in the witches' Sabbath!

The symphony has five movements, the purport of which was given by Berlioz himself in a published Program of the piece:

"A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman has become for him a melody, like a fixed idea which he finds and hears everywhere." (That melody, as it appears in the five movements (called "Parts" in Berlioz's description) and with the versions numbered accordingly, is shown below. The other themes are readily recognizable.)

PART I. DREAMS, PASSIONS

"He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic passion with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

Berlioz, *Symphonie Fantastique*

PART II. A BALL

"He sees his beloved at a ball, in the midst of the tumult of a brilliant fete.

PART III. SCENE IN THE FIELDS

"One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees swayed by the breeze, some hope he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments: if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence.

PART IV. MARCH TO THE SCAFFOLD

"He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now somber and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding of outbursts. At the end the *idée fixe* reappears for an instant, like a last love-thought, interrupted by the fatal stroke.

PART V. WALPURGIS NIGHT'S DREAM

"He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears, but it has lost its noble and timid character; it has become an ignoble, trivial and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together."

There can be little doubt that Berlioz saw the scenes he describes as an inevitable counterpart or adjunct of the music, and that he supposed every hearer of musical sensibility to have a visual imagination as spontaneous and as vivid as his own. We do turn music into pictures — perhaps more justifiably than the absolutists will admit; but our images, if they arise, are more often the product of the emotional state portrayed by the music, and illustrated, as novels used to be illustrated, after the emotional experience has itself aroused us to the evocation of a correlative image. Our imagery is mostly trivial and inessential. For him, it was vivid and indispensable. It is no wonder that he misunderstood the world of music and was misunderstood by it.

Harold in Italy, Symphony in Four Movements with Viola Solo, Op. 16

Berlioz and Byron, if not birds of a feather, were at least of related species. Each was a champion of freedom; each expressed his passion in language that offended his countrymen while it appealed to almost all the rest of Europe. Neither scrupled to turn personal experiences into works of art. Nor was either capable of subordinating inspiration to a plan. Theoretically, Byron was a champion of the classicists, and he wrote his tragedy *Marino Faliero* in the closest possible observance of the unities.

But it seems to be generally recognized that, however admirably conceived and finely worded his "regular" dramas may be, they are still cold and heartless. *Childe Harold*, on the other hand, and *Don Juan*, are without plan but far more vital. Berlioz, similarly, was a great admirer of the severe and simple style of Gluck; but he could never attain to this ideal, and was at his best when he abandoned it altogether. *The Trojans*, his greatest dramatic work, withstands criticism in many matters of structure and ingenuity, but was a failure; while *Harold in Italy* and the *Symphonie Fantastique* will remain interesting as long as the revelation of personality continues to be desired in art.

The *Harold* symphony owed something of its inception to Paganini. That virtuoso had acquired an admirable Stradivarius viola and wished to play it in public, but he could find no acceptable literature for the instrument. Hearing the *Fantastique* in 1832, he had heartened the composer with the words, "You begin where the others have left off." So he turned to Berlioz for a solo piece for his new instrument. But Berlioz, in spite of the wizardry of his orchestration, was no mere writer of virtuoso pieces. He made *Harold in Italy* wholly characteristic of himself, but with hardly a shred of that brilliancy which Paganini had desired. The great violinist neither played the solo part at the first performance of the work at the Paris Conservatoire nor showed any interest in the work thereafter. In 1838 he did send Berlioz 20,000 francs as a kind of honorarium; but it was later discovered that the money came from Armand Bertin, owner of the *Journal des Débats*, which paper Berlioz had long served in the capacity of critic. Berlioz never knew who the real donor was. The symphony, however, was not dedicated to Paganini, but to Humbert Ferrand, until his death a faithful friend of the composer.

The first movement bears the title "Harold in the Mountains: Scenes of Melancholy, of Happiness and Joy." There is a long *Adagio* introduction (G minor and G major, 3-4 time). The subject is a dolorous chromatic figure in sixteenth-notes, treated in fugato, with a countersubject in the winds. This is gradually intensified until, with a full chord of G major, the solo viola sings a theme that typifies the melancholy hero. This melody is later treated in canon.

The main movement (*Allegro*), after some experimental preluding, reveals as principal subject an agitated theme that is at once somewhat developed. There is an abrupt change, a hint of the second theme in the lower strings, and then the theme itself in the solo. The development and recapitulation are fairly normal, with a swift and impetuous Coda.

The second movement is the "March of the Pilgrims Singing Their Evening Hymn." It is in E major, *Allegretto*, 2-4 time. The simple but impressive march theme is played by the strings, the lead shifting from one to another. As the development proceeds we hear a frequent interruption in the shape of a phrase of repeated notes in the winds — the prayerful muttering of the pilgrims. Interesting use is made of a kind of bell effect, accomplished by an ingenious combination of flute, oboe, and harp, or horn and harp, which appears at the end of every phrase, no matter what its final harmony may be. The solo viola sings the Harold theme. A *canto religioso* in winds and muted strings, against a pizzicato march-rhythm in the bass, forms an interlude against which the solo plays persistent arpeggio figures. The march is repeated and fades into silence.

The third movement, equivalent to a Scherzo, is the "Serenade of a Mountaineer in the Abruzzi to His Mistress". It is in C major, *Allegro assai*, 6-8 time. The theme resembles the Italian *pifferari* — a lively tune in dotted rhythm for piccolo and oboe. The Trio is a slower cantilena for English horn and other winds, with accompaniment in strings and harp. Harold's theme recurs, reinforced by violins and violas. The opening of the Scherzo returns, with the serenade melody now in the solo.

"Orgy of Brigands — Recollections of the Preceding Scenes" is the characteristic title of the fourth movement. It is marked *Allegro frenetico* (G minor, 2-2 time). The boisterous opening is soon halted, giving way to reminiscences of themes from the earlier movements, played by the solo viola. Again the uproar of the brigands; then, a theme of lamentation in the violins. In the Coda there is an episode for two solo violins and a 'cello behind the scenes, recalling the pilgrims' march. Harold is much moved thereby, but the orgy is resumed with redoubled vigor.

Symphony, *Romeo and Juliet*, Op. 17

This symphony, if less autobiographical in substance than the *Fantastique*, is still related to the composer's extraordinary wooing of Henrietta Smithson, which in that work is so strangely portrayed. The plan of the work is hardly that of the symphony, but rather that of the cantata, since the musical forces include choral and solo voices (a contralto and a tenor, who do not impersonate any of the characters of the drama, and a bass who, at the end, emerges as Friar Laurence). The chorus for the most part represents the two warring houses, and is thus divided. But the story is in no wise consistently told, and a great part of the whole work is for

the orchestra alone. It is consequently a most ungrateful work to produce, and only two parts or movements can be performed under the usual conditions — most of the scene between Romeo and Juliet in the garden, and the Scherzo, "Queen Mab, or the Dream-Fairy."

The divisions of the whole work are as follows: I. Orchestral introduction: the fight between the Montagues and the Capulets, quelled by Prince Escalus. II. Prologue: (a) narration of the ball by the choir; (b) song of the contralto soloist in praise of youthful love; (c) Mercutio's description of Queen Mab (by the tenor solo). III. The first symphonic movement: Romeo alone, sunk in melancholy; the Capulets' ball. IV. Second symphonic movement: Capulet's garden and love scene. V. Third symphonic movement: Queen Mab's scherzo; Juliet's burial in the crypt; Romeo comes to the crypt; he calls to Juliet, who awakens; a brief moment of joy, then despair and death. VI. The populace come to the tomb; strife between Montagues and Capulets; Friar Laurence's sermon; the reconciliation of the two houses.

The love scene is preceded by a brief choral comment on the fete which the Capulets have just held — reminiscence, without particular impulse to action. The love music (which Berlioz preferred to all his other compositions) has a choral introduction, but thereafter is wholly orchestral. Four horns, gradually combining their sonority, initiate the spell. The background provided by the rest of the orchestra is exquisite, and of course the main melodic thought migrates — notably to the lower strings. Agitation in the music suggests the arrival of Romeo, and the streams of melody naturally grow richer and richer. A bar of complete silence suggests that the moment of parting has come; then there is a tender epilogue.

Queen Mab is next presented, with fine inconsequence, for Mercutio's description of the fairies' midwife is spoken while he and Romeo are on their way to the Capulets' ball. But that is of little moment in an orchestral piece, where events are translated into emotions. The delicacy of Berlioz's fancy is wonderfully maintained, and his command of orchestral resource is nowhere more brilliantly displayed. There is a brief interlude, *Allegretto*, that does duty for a Trio in the Scherzo form. Then the swift gaiety is resumed, but not as mere repetition. The fancy is as varied as that of Mercutio's long speech, and is as much evoked by a single opulent image.

The text was written by Emile Deschamps. We can hardly believe our ears when we hear the purport of some of the scenes; but this was the fashion in which Shakespeare was understood by the French in 1839, the

year of the first performance of the symphony under the composer's direction.

Three Pieces from *The Damnation of Faust*, Op. 24

The Doctor Faustus who actually lived in Germany in the sixteenth century was a figure far less imposing, intellectually, than is the hero of Goethe's drama. He was in fact a necromancer and a charlatan, and was regarded as a "wicked, cheating, useless and unlearned doctor" by many of his contemporaries. But he was impressive enough in his charlatanism to convince the majority, and before the sixteenth century was out, he had become a legendary figure whose compact with the devil made him in the popular mind into a readily worsted antagonist of Luther and his followers. The first printed version of the legend was issued in 1587, and was rapidly circulated, both in Germany and abroad. Marlowe's great play on the subject followed shortly after. Lessing, in a lost drama on the subject, seems to have been the first, however, to give to the legend that interpretation which made of it the drama of the intellect faced by insoluble problems, and which is in essence the purport of Goethe's work.

In 1827 a French translation of Goethe's work fell into Berlioz's hands. He was as extravagant in his praise of this work as of the plays of Shakespeare. "The marvelous book fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theater, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting them to music. Hardly had I finished this task — and I had not heard a note of the score — I committed the folly of having the score engraved — at my expense." (But this was not the final version. The whole of the work, as it now stands, was not completed until 1846.)

It falls far short of being an ideal interpretation of Goethe's drama, although it is hardly so superficial a treatment as that of Gounod. He could not resist the lure of the supernatural, and so ventures to depict Faust amid the infernal demons. Here there was no text sufficiently raucous, so he invented a curious concoction of cacophonous syllables in which to make his demons scream. It is something of a measure of Berlioz's genius that this chorus, instead of appearing utterly ridiculous, is really rather terrifying.

To our taste, at least, he did much better with the pleasanter aspects of his subject, and the three pieces we shall consider have been favorites

with the musical public for a century. The Minuet of the Will-o'-the-Wisps is a kind of serenade, performed under the window of Marguerite at the command of Mephistopheles. The form is quite orthodox, with a proper minuet theme first sounded by wind and brass and then developed by the strings; then a Trio in D minor, and then a Coda, *Presto*, in 2-2 time. A vivid pictorial suggestion is added to the mere dance form by the continual flickering of figures in the wood winds and occasional flashes of fire from the whole orchestra.

The Waltz of the Sylphs is supposed to be danced after the sylphs have sung Marguerite's praises to Faust as he lies asleep on the banks of the Elbe. The movement is short and wonderfully delicate in orchestration. It is scored for one piccolo, two flutes, two clarinets, two harps, tympani, and strings.

The Rakoczy March had, of course, no proper association with any phase of the Faust idea. It was originally composed (or rather, orchestrated) as a bid for favor with the Hungarians, among whom Berlioz toured in 1845. His arrangement was a huge success, and being largely unused to triumph, he hoped to ensure another victory by including it in his *Faust* cantata, which he was completing during his sojourn in Austria and Hungary. He thought it sufficiently plausible to explain that the hearer is to imagine Faust watching the passing of a Hungarian army across a plain. This hardly satisfied the Germans, whose understanding of the legend was not gained from a French translation of Goethe's play. But he could not understand their criticism of it as an irrelevant interpolation. "As if there were no other Fausts than Goethe's!" he shouted; "Patriotism! Fetichism! Cretinism! Pah!"

But in spite of the many beauties of the score, and in spite of the Rakoczy March, his *Faust* fell on deaf ears in Paris.

Overture to *King Lear*, Op. 4

It was in 1827–1828 that Berlioz and several of his great contemporaries, such as Alexandre Dumas, Victor Hugo, and Alfred de Vigny, first realized, through the actual stage presentation of Shakespeare's dramas, the high significance of the English poet. Berlioz, to be sure, was no Shakespeare; but few composers have been more obsessed by the "fine frenzy" which that poet celebrates, and none, perhaps, has believed so implicitly that this same frenzy is a sign of the real presence of poesy. Neither has any other, pursuing this conviction, come so near to immortality.

What he saw in *Lear* is doubtless pictured with vividness. There is, however, no tradition of direct association between the themes of the Overture and any episodes or characters of the drama. But even we can see an appropriateness to the high extremes of feeling and behavior which characterize the play. There is an Introduction in which these extremes are illustrated — a vigorous subject (heard alternately *forte* and *piano*) and a lyrical phrase in the oboe. The same high antithesis appears in the main subject-matter of the *Allegro disperato ed agitato assai* (C major, 2-2 time) that follows. But if you try to make these themes into Wagnerian leading-motives you will be lost.

The form is largely in accord with tradition — essentially a sonata form. The only innovation is that the transition, in the reprise, leads to the presentation of some of the matter of the Introduction instead of to the second subject. That theme, however, is heard thereafter. The agitated Coda is in keeping with the rest.

Overture, *Roman Carnival*, Op. 9

The *Carnaval Romain* is not, as its title seems to imply, a composition directly inspired by the exuberant scene which so many visitors to Rome have enjoyed and described. It was originally intended as the Introduction to the second act of Berlioz's opera *Benvenuto Cellini*. It contains several themes which relate it to the action of that piece. During the second act a Saltarello is danced on the Piazza Colonna; and the lively flourish with which the overture opens is a part of that music. This flourish is brief. A transition leads to an *Andante sostenuto* whose theme is a melody sung by Benvenuto in the first act: "O Teresa, you whom I love better than my life." In the Overture this is played by the English horn and then by the violas, and it is thereafter set forth by the violins and some of the winds in a remarkably close canon with the 'celli — the imitation beginning at the second beat of the 3-4 bar. Rapid figures in other instruments provide a softly vibrant background.

All this is by way of Introduction. Three bars of surging scales in the winds precede the main subject of the Overture proper — a kind of Tarantelle in the muted strings. (This also is sung in the opera, by Cellini's followers: "Come, ye people of Rome, hear something new.") The Saltarello heard at the opening ensues; there is a softer interlude, in which the dance measure becomes the background for a love song; then the Saltarello reasserts its sway and the excitement grows continually to the end.

Overture, *Rob Roy*

This piece was apparently performed but once during Berlioz's lifetime, on April 14, 1833, at a concert of the Conservatoire at Paris. It was by no means favorably received, and the composer says in his *Mémoires* that he burned it after leaving the concert. It had been written, however, in Italy, during his residence there as recipient of the *Prix de Rome*, and a copy was sent to Paris as one of the required "submissions" of the prize-winning students. It is probable that Berlioz was aware of the existence of this copy when he burned the score. At any rate, the work was published in 1900, when Breitkopf and Haertel began the issuance of a complete edition of Berlioz's works.

There is some obscurity as to the "Rob Roy" who is commemorated in the music. Berlioz spoke, in a letter to Ferdinand Hiller, of having written an overture to "Rob Roy, Macgregor," and there was produced in 1831, at Paris, a play called *Macgregor, ou les montagnards écossais*, with which his music might plausibly be supposed to be connected. It is much more likely, however, that Berlioz was stimulated by Walter Scott's novel, for he had already been inspired to the composition of an overture to *Waverley*, and Scott, in translation, was as much the rage in France as in England. But one might also suppose a mistaken association between "King Rob" and Robert Bruce, for the music begins with the old Scottish tune, *Hey tuttie taitie,* to which Burns set the song beginning:

> Scots, wha hae wi' Wallace bled,
> Scots, wham Bruce has aften led;
> Welcome to your gory bed,
> Or to Victorie!

But the Rakoczy March, in Berlioz's version of *Faust*, will show that all was grist that came to his mill.

This Scottish theme, or rather a derivation from it, is heard in the horns as principal theme of the Overture. There follows a livelier section in which appears a motive for lower strings and bassoons that has been called the "Rob Roy" motive. A transition leads at length to the second theme, a melody for English horn with accompaniment on the harp. Presently the main theme reappears, more heavily instrumented than at first. Then comes a slow section (*Larghetto espressivo assai*) in triple time. This new motive, again for English horn, was afterward used as one of the main themes in *Harold in Italy*, where it is given to the solo viola, and where it is much more effective.

The rest is development and recapitulation, after the somewhat erratic

manner characteristic of Berlioz. There is a Coda, made chiefly of his adaptation of "Scots wha hae," with the naturally expected whipping up of tempo and of general excitement.

Overture to *Benvenuto Cellini*, Op. 23

There is such consanguinity of temperament between Berlioz and the hero of this opera as to tempt one to a momentary belief in the transmigration of souls. The social conventions of the nineteenth century would hardly have given scope for precisely those adventures in artistic creation, love, intrigue, and murder which Cellini relates with such gusto; but with due allowance for the degenerate age into which the earlier figure was born, we can see in Berlioz's *Mémoires* that the impulses of the later are at least as untamed and that they only failed of fruition because of the restraining hand of convention. It was natural that a musician whose mind was stimulated chiefly by concrete subjects should find, after experimenting with cantatas, overtures, and program symphonies, that the opera was his most congenial field of endeavor. And it was equally natural—at least as we see it in retrospect—that his operas, which present his temperamental peculiarities in their most vivid form, should prove the most disastrous failures of all his works.

The music of the Overture is largely taken from the opera. The principal theme is given out at the outset with great buoyancy, but is almost at once abruptly halted. After a moment of silence there begins a *Larghetto* section whose theme is an air of Cardinal Salviati (in the last act) in which, Ash Wednesday having begun, he offers full absolution to all sinners. (Cellini has just stabbed Pompeo, a *bravo* who is assisting in a plot to capture the heroine, Teresa.) There is also a theme from a little air of Harlequin in the second act. After these two themes have been somewhat expanded, the vivacious opening theme returns, and the Overture is now really begun. The theme passes, gradually intensified, from wood winds to violins. A transition, in swift passages, leads to the second subject, a *cantabile* melody in the winds, which expresses Cellini's love for Teresa. The background of accompaniment is lively, suggesting the continuing vivacity of the carnival.

With so much thematic material already heard, the development is naturally intricate. A still further addition is a recitative-like phrase in the 'celli. The development ends with the main theme in A minor in the winds, followed by its repetition in G major by the full orchestra. The last section is not a regular recapitulation, but is rather a further develop-

ment. The recitative of the 'celli is dramatically sounded by the trombones; the brass makes a *cantus firmus* out of the Cardinal's air; and the startling pause of the beginning comes again, after which there is the Cardinal's theme once more, and a swift crescendo to the final chord.

Overture to "The Flight into Egypt," Op. 25

The Childhood of Christ is described by the composer as a "Trilogie sacrée." The three parts deal with The Dream of Herod, The Flight into Egypt, and The Arrival at Sais.

This is a theme which one would hardly expect to find inspiring the genius who fashioned the *Fantastic Symphony* with its nightmare of guillotine and witches' Sabbath, or *Harold in Italy* with its orgy of brigands, or *The Damnation of Faust* with its chorus of demons. One might almost suspect, from such works as these, that Berlioz was an artistic incendiary — a fanatic for conflagrations and resounding catastrophes who burned and bombed out of sheer delight in manufacturing horror and was obsessed with the beauty of destruction. In such imaginative escapades, indeed, we can hardly fail to see a strain of childishness.

But of childishness in handling this theme of childhood there is no trace. He was as great a lover of antithesis as Victor Hugo, and was probably not unaware of the high example of that device which this work provided; but he was too much the artist to allow any consciousness of this sort of artistry to appear. There is only simplicity and tenderness; amazement at the quietude of starlight; awe in the contemplation of the mystery of birth; submission to a rule of peace higher than the *Pax Romana*. The musical language is not ecclesiastical. It borrows nothing from any formulas of liturgy; makes no pretense to orthodoxy; is indeed (considering its subject) surprisingly secular in tone; yet it is wholly devout.

The Overture is of course not an overture in the usual form. It is more properly a Prelude — an establishment of the mood of contemplation in which the theme is to be considered. There is no hint of terror such as might have been portrayed, since the flight was an escape from the dreadful decree of Herod. There is rather a sense of security in the divine ordination of the flight. The melodic lines, the gentle yet seemingly quite novel harmonies, and the whole orchestral texture are all of a clairvoyant appropriateness to the scene — the fruit of inspiration in the best sense of that word. It is the music of a Berlioz whom the world should know better.

BIZET

Symphony in C major

WE CAN hardly restrain a start of surprise when we encounter Georges Bizet among the names of the recognized symphonists. His one operatic masterpiece, *Carmen*, has given him an enduring place among the musical dramatists, and has so far usurped the general attention that even to remember his other dramatic works is something of an effort. Yet these are numerous, and his bent for music drama was early displayed. He won the *Prix de Rome* at nineteen, having submitted three operatic compositions in different styles along with other required exercises. At Rome, as still another exercise, this time required of the holder of the *Prix*, he composed a suite entitled *Roma*, which was first performed in Paris in 1869 and described as a symphonic fantasia. It was not particularly successful, and for long seems to have been regarded as an isolated effort in instrumental composition.

He was still aiming at the stage after his return from Rome, and chose for his next effort a text on the life of Vasco da Gama (1863). This was found unsuited to stage performance; but at the *Théâtre Lyrique*, in that same year, *Les Pêcheurs de Perles* was mounted with some success. In 1867 came *La Jolie Fille de Perth*, still only moderately acclaimed, and in 1872 a one-act opera, *Djamileh*, which was a failure. An overture to Sardou's *Patrie*, however, won him more fame than any of these, and his incidental music to Daudet's *L'Arlésienne* was highly successful. He also completed an opera, *Noé*, left unfinished by his father-in-law and former teacher Ludovic Halévy.

Two years before he won the *Prix de Rome*, however — that is, at the

age of seventeen — he had composed a whole symphony. The work was discovered some time in the 1930s by Jean Chantavoine and was published in 1935. A note in the score indicates that the symphony was begun in October 1855 and finished in November of the same year. The first performance was given by Weingartner at Basle.

Martin Cooper, the most recent biographer of Bizet, speaks with great admiration of this youthful work, which of course invites comparison with Mendelssohn's Overture to *A Midsummer Night's Dream* and with Schubert's *Erlkönig*, both of which were also written when their composers were seventeen. "It was not profoundly original," he says, "but it showed at the worst a great imitative faculty, a most unusual grasp of design, and an unfailing sense of style, though the style was often that of his models. . . .

"The first subject of the first movement [a theme in octaves, on the notes of the common chord of C] shows the influence of Beethoven; the second [a more gentle strain in the oboe with accompaniment in the strings] that of Mozart. The orchestration is already masterly in its neatness and balance. There is a nervous brilliance and, above all, an astonishing sureness of touch in the crisp, semi-comic cut of some of the phrases.

"The slow movement, particularly, would be hard to parallel in the products of seventeen-year-olds without turning to the works of Mozart or Mendelssohn. [There is a brief prelude, after which the oboe sings the elegiac main theme. It takes on a brighter color for a time, when it is given to the clarinets and bassoons and turned into the major key; but the oboe and the minor mode reassert the original character. There is a more joyous second subject in the strings which presently attains to a passionate climax. Then by way of development there is a fugato on a derivative of the principal theme, and a return of that theme, considerably enriched, for the close.] Patently inspired by Rossini," Mr. Cooper continues, "the elegiac oboe theme is absolutely mature in its suave emotion, a certain languor, and an elegance which never falters."

The Scherzo is really a fast Minuet, its theme being at first somewhat thin, but presently becoming more energetic and more richly harmonized. The lower strings have the continuation, with graceful figures in the violins above. The Trio, instead of being in the usual high contrast, offers the same material in a new guise, with the rougher rhythm of the peasant's foot conspicuous throughout. The usual *da capo* follows.

"The last movement," to quote Mr. Cooper again, "has something of

the *brio* of Haydn and Rossini." It is very lively, with incessant motion in the first violins. The second subject is a march for winds and percussion. This episode "was used again later as an entr'acte in *Don Procopio*, and foreshadows already the mock-soldier gamins of *Carmen*."

Suites Nos. 1 and 2, from *L'Arlésienne*

L'Arlésienne is a tragedy by Alfonse Daudet — an exceptional example of French cleverness in dramaturgy, in that the "Woman of Arles," the titular heroine, is not even one of the *dramatis personae*. Her baleful influence is nevertheless patently the source of the tragedy, whose chief figures are Rose Mamai and her son who, at the end, kills himself for love of the unseen woman.

The two Suites were arranged by Bizet from the incidental music he wrote for the first performance of the play at the *Théâtre du Vaudeville* in Paris, October 1, 1872. The music thus antedates *Carmen* by something more than two years. The First Suite comprises an Overture, a Menuetto, a softly romantic *Adagietto*, and an ingenious Carillon, in which a persistent chiming of bells forms the background for a remarkably woven melodic fabric. The Second has a Pastorale, an Intermezzo, another Minuetto, and a Farandole — the latter a Provençal dance performed by a long chain of men and women, holding hands and following their leader in intricate evolutions. The theme is here an old Provençal tune, "The March of Kings," turned into minor and made to imply with uncanny vividness the suicide of the hero.

BLOCH

Concerto Grosso No. 2, for Strings

ALTHOUGH he was born and trained in Europe, so great a part of Ernest Bloch's musical life has been lived in this country that he may properly be regarded as an American composer. His father was a musician and a student of acoustics, so that there was no parental obstacle opposed to the cultivation of a talent which manifested itself very early. He worked first in Geneva with Dalcroze and Rey, and had composed a string quartet and an *Oriental Symphony* before he was fifteen. Thereafter he worked with Ysaye at Brussels, with Iwan Knorr at Frankfort, and with Ludwig Thuille at Munich; then he went to Paris, where he produced two symphonic poems, *Vivre et aimer*, and *Hiver-Printemps*, as well as *Poèmes d'automne* for mezzo-soprano and orchestra. His opera, *Macbeth*, written in 1904, was produced at the *Opéra Comique* in 1910. After teaching composition and aesthetics at Geneva, Lausanne, and Neuchâtel, he came to America in 1916 in association with Maud Allen, and remained to teach composition at the Mannes school, from which position he was called to head the Cleveland Institute of Music in 1920. From 1925 to 1930 he directed the San Francisco Conservatory of Music. From 1934 to 1938 he was again in Switzerland, but returned to the United States in 1939.

His most popular works have proved to be the *Israel* symphony (1912–1915), the three *Poèmes juifs* (1913), and the *Schelomo* rhapsody for 'cello and orchestra. His first Concerto Grosso, for strings and piano, has also been widely performed, as was the "epic rhapsody" *America*, which won an outstanding award in 1928. The present work is dated

"Agate Beach, Oregon, April–July 1952." It was first performed by the B. B. C. Orchestra, Sir Malcolm Sargent conducting.

The manner is frankly that of the *concerto grosso* of the late seventeenth and early eighteenth centuries. The matter is in keeping with that manner; yet in the largely restricted harmonic vocabulary employed, one does not sense any consciousness of limitation. The texture is of course polyphonic, with all the voices moving in free and natural lines, and patently imbued with earnest thought. The *concertato* group consists of a whole quartet — two violins, viola, and 'cello — and plays a conspicuous part throughout; but instead of having distinct and contrasted "solo subjects" as in the early days, it is content to deal with the same subject matter as the tutti, and its effort never assumes the virtuoso character.

The first movement (*Maestoso — Allegro*) opens with a grave, tense theme in G minor. Its first four bars, in the tutti, are answered by three in the solo quartet, their main line being slightly more mobile and yet clearly akin to the thought expressed by the tutti. The same alternation appears several times, with subject matter always changing in contour, yet never straying from the purposeful idea set forth at the beginning. The ensuing *Allegro* is fugal. The subject begins with an incisive rising fifth in the first violins and is answered, quite in the regular manner, successively in the lower voices, including the double basses. The soli then present the inversion of the subject, to which the tutti replies with its original form. There are no other devices and after sturdy development in this vein the *Maestoso* tempo returns, revealing the strong kinship between the opening and the fugal subject matter.

Without pause the second movement (*Andante*, 2-4 time) follows. The theme is essentially the rising and descending scale of the pizzicato basses, but this line is given a more active contour by interpolated notes in the first violins and violas, and there is a sustained G in the second violins. The soli then reharmonize the figurated theme; the tutti amplifies its sense; and in this sort of dialogue the movement proceeds throughout, the solo 'cello having the last word.

The third movement (*Allegro*) suddenly deserts the previous tonality of G minor. The tutti presents the energetic dance step which is the main theme, in the key of E minor. Its eight bars have a more fluid pendant of three bars. This subject is presented and developed wholly in the tutti. A second section, begun also in the tutti, has a creeping rise and fall on five chromatic notes — the line appearing rather like a close compression of the diatonically rising and falling theme of the *Andante*. On this theme

the solo quartet has brief but interesting comment. Presently the first theme returns, and makes its way to the end without the soli, as before.

The last movement is marked *Tranquillo*, with the added caption *misterioso*. The theme, first stated in the tutti, is a descending chromatic scale of an octave, all in even quarter-notes, but with a perceptible punctuation in the middle. This theme is treated in the manner of a Chaconne, persisting, in one shape or another (and there are many variants) almost without interruption. Toward the end the tempo is slowed and the opening theme of the concerto is heard against the chromatically descending basses. Then the chromatic line begins to rise, in a fitful rhythm, and presently it goes in both directions at once — downward in the violins, upward (and figurated) in the basses, toward a vigorous end.

Schelomo (Solomon), Rhapsody for Violoncello and Orchestra

This is Bloch's most popular composition. It was composed in 1916, at Geneva, and it has remained a favorite with the 'cellists ever since. The following description of it, by the eminent Italian scholar Guido Gatti, suggests in words a remarkably vivid counterpart of the music's character. The translation is by Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king Schelomo (Solomon). In this without taking thought for development and formal consistency, without fetters of a text requiring interpretation, he has given free course to his fancy. . . . The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. . . . At times the sonorous voice of the violoncello is . . . predominant . . . again it blends in a phantasmagorical paroxysm of polychromatic tones. . . . And anon one finds oneself . . . in an Orient of fancy, where men and women of every race and tongue are holding arguments or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like the musical expression intimately conjoined with the Talmudic prose."

BORODIN

Symphony No. 2, in B minor

OF THE famous "Five" who began in the 'sixties to exert a strong influence on the course of Russian music, not one was a professional musician, and only one (Balakireff) was a "learned" composer. César Cui was a military officer, and Rimsky-Korsakoff an officer in the navy; Moussorgsky, until his twenty-third year also destined for the army, resigned his scholarship and was obliged to support himself as a clerk in an administrative office. Alexander Borodin had already earned his degree in medicine and had attained a position as lecturer at the Academy of Medicine when he at last took up the study of music. Fired with enthusiasm for the nationalist movement and encouraged by Balakireff, his teacher, he soon began a symphony which, performed in 1869, was warmly received in spite of the reactionaries whose taste for Italian sweetness remained unsatisfied. Since he continued (with great distinction) his work in medicine, and since his health was always frail, his total output of music is small — two symphonies, two string quartets, some twelve songs, and a few piano pieces, in addition to the opera *Prince Igor* and the characteristic orchestral *Sketch of the Steppes of Central Asia.* But its value, in proportion to its volume, is very high.

The Second Symphony was composed during the six years from 1871 to 1877. The First had taken nearly as long to write. This was largely owing to Borodin's uncertain health; but it was also owing to his adherence to the doctrines formulated by Stassov, the literary champion of "the Five" — doctrines largely opposed to the established style of symphonic composition in Germany. The matter of the symphony is also doubtless

derived, in part, from that background of history and legend which he had intended to devote to *Prince Igor*. The first performance of the work was arranged under distressful handicaps of ill health.

The first criticisms were not very favorable, but Stassov defended the work warmly, praising especially the national character of the music: "Borodin himself often told me that in the *Adagio* he wished to recall the songs of the Slav *bayans* [a kind of troubadours]: in the first movement, the gatherings of ancient Russian princes; and in the Finale the banquets of the heroes to the sound of the *guzla* [a kind of fiddle with one string] and the bamboo flute in the midst of the rejoicing crowd. In a word, Borodin was haunted when he wrote this symphony by the picture of feudal Russia, and tried to paint it in music."

The first movement (*Allegro*, B minor, 2-2 time) opens with a vigorous theme sounded by the strings in unison and reinforced alternately by bassoons and horns. Another motive, marked *animato assai*, appears in the wind. The second theme proper is in triple time (3-2). An English critic once complained that this theme came in apologetically and was hustled out by the principal subject. There is some justice in this criticism, provided one assumes the usual German manner of balancing the weights of the two principal subjects in the sonata form to be dictated by an absolute rule; but there is also good ground for holding such a rule to be pedantic. The development, however, *is* dominated by the principal subject, and the recapitulation, prepared by a long pedal note, hardly rectifies the balance although it does differ somewhat from the exposition. The Coda, *Animato assai*, is also built on the principal theme.

The Scherzo (*Prestissimo*, F major, 1-1 time), after its few introductory measures, presents two themes, the second of which is sharply syncopated, and has a Trio (*Allegretto*, 6-4 time) with the conventional return of the first part thereafter. The vivacity of the subject matter fits remarkably into the orthodox form.

The *Andante* (D flat major, 4-4 time) begins with a soft introduction in clarinet and harp. A horn melody, ensuing, seems like an old troubadour song. Presently the music increases its pace and attains a considerable climax, after which the opening clarinet melody returns.

The Finale (*Allegro*, B major, 3-4 time) follows without pause. This, like the first movement, is in sonata form. After a longish introduction the principal theme, in 5-4 time, appears. The second theme is sung by the clarinet, followed by flute and oboe. The structure is normal throughout, save that the introduction reappears before the recapitulation.

A Sketch of the Steppes of Central Asia

This piece was written in 1880 for an exhibition of "living pictures" — one of many nationalistic features of the celebration of the twenty-fifth anniversary of the enthronement of Tsar Alexander II. It is dedicated to Franz Liszt. The composer doubtless chose this subject, not merely for its appropriateness to the celebration in question, but also because at the time of its composition he was working at his opera, *Prince Igor*. For the region depicted in the music is that from which the Polovtsi were supposed to have come, and Borodin's mind was full of the color and the melody which he had been assimilating for his opera.

The following note is prefixed to the score: "In the silence of the steppes of Central Asia is heard the refrain of a peaceful Russian song. One also hears the melancholy sound of Oriental song, and with it the steps of approaching horses and camels. A caravan, escorted by Russian soldiers, traverses the immense desert, and continues its long journey, trusting confidently in the protection of the Russian soldiery. The caravan steadily advances. The song of the Russians and that of the natives mingle in one and the same harmony. The refrains are heard for a long time in the desert, and at last are lost in the distance."

Seldom indeed has the atmosphere and the color of an utterly foreign landscape been reproduced as vividly in tones as here.

Polovtzian Dances, from *Prince Igor*

Prince Igor was Borodin's last work. Only the prologue and two acts of the opera were finished when he died. The work was completed by Rimsky-Korsakoff and Glazounow, the latter writing out the Overture from memory. The opera was first produced at St. Petersburg in 1890.

Its plot deals with a warlike expedition of Prince Igor and his son, Vladimir, against the Polovtsi, undertaken in spite of the evil omen of an eclipse of the sun. Igor is wounded and captured by the enemy; a dissolute brother-in-law conspires against him at home; his son falls in love with a daughter of the enemy; their plan of escape is betrayed by the son's sweetheart, who wished to keep him with her; but the father wins free and returns home, to find his wife weeping amid the ashes of her palace.

The dances are descriptive of the jubilations of the Polovsti. The first (*Presto*, F major, 6-8 time) is in the rhythm of the Tarantelle, with a vivacious theme in the clarinet accompanied by the rattle of the tambourines. A second theme has a more ponderous rhythmic character. The

flowing line of the violins persists, together with a fluttering figure in the flutes, above a rather rough and monotonous two-note phrase in the 'celli. There is no other change of character.

The second dance is much longer and is far more varied. It has several well-marked sections, of which the first (*Andantino*, A major, 4-4 time) is really an Introduction, conveying a subtle sense of Oriental atmosphere. There is a wailing phrase, heard successively in flute, oboe, and clarinet, leading to what is properly a chorus of women. (The voice parts are of course taken over by the instruments in this concert version.) Suddenly the speed is changed to *Allegro vivo*. Over a drone on either F or C in the basses the clarinet plays a lively measure with which the song of the women is presently combined.

Next comes a vigorous chorus of men and women (*Allegro*, D major, 3-4 time), animated by a kind of uncouth waltz rhythm. This at last loses vigor and dies away in the exhaustion of its original type-phrase.

Then follows a sort of Saltarello (*Presto*, A minor, 6-8 time), not unlike the opening in character; then an interlude (*Moderato alla breve*) — a wailing of the women, presently joined in by the men; thereafter the Saltarello returns, but now the chanting of the voices is heard against it. The last figure of the dance is a return to the earlier *Allegro vivo*.

BRAHMS

Symphony No. 1, in C minor, Op. 68

THE high regard in which the four symphonies of Brahms are held and the prominence of the symphonic form in the present organization of our musical activity suggest to the average music lover that Brahms devoted his chief effort toward perfection in that form. That is hardly true. His choral compositions and his chamber music were as dear to him as his symphonies, and his songs and his few concertos show no lesser devotion. He does belong, of course, among the greatest of our symphonists; but his greatness is equally revealed in other large works, written in all the recognized musical forms except the opera, which he wisely left to Richard Wagner.

He was forty-three when at last he heard his first symphony performed, at Karlsruhe, under the baton of Dessoff. Various frustrations delayed this grand attempt, and among those is to be reckoned his own self-criticism, much sharpened by the rather cramped instruction he had received from Marxsen. Schumann, not long after his famous article in the *Neue Zeitschrift für Musik* announcing the twenty-year-old Brahms as a kind of musical Messiah who was to save the world from the musical errors into which the "Futurists" (Wagner, Liszt, and their party) had led it, had advised him to attack boldly the problem of the symphony. If only the beginning were thus made, he said, the end would come of itself.

But Brahms had already observed that "eagles fly alone, while crows forgather in flocks," and was uncertain of the strength of his pinions. He did try, after Schumann's death in 1856, to commemorate that sad event in a symphonic work; but what came of that effort was the Piano Con-

certo in D minor — the nearest approach to symphonic dimension that had ever been made in a concerto, but still no symphony. That work, moreover, was hissed at its first public performance at Leipzig in 1860 and thus proved no bolster to the composer's self-confidence.

Although Schumann's prophecy seemed by that event to have been disproved, Brahms must soon have tried again to fulfill the dead master's injunction, for in 1862 Clara Schumann writes to a friend that Johannes has sent her the first movement of a symphony in C minor, and quotes the opening bars — precisely the beginning of the *Allegro* of the present work without the Introduction. Clara thought this music "pretty strong," and her comment may have caused Brahms to lay the piece aside. At any rate, as late as 1870 Brahms remarked to Levi, "I shall never compose a symphony! You have no idea how one of our [composers'] craft feels when he hears a giant like Beethoven striding behind him." It is noteworthy that no other post-Beethoven symphonist seems to have heard this mighty treading or to have taken it as a deterrent.

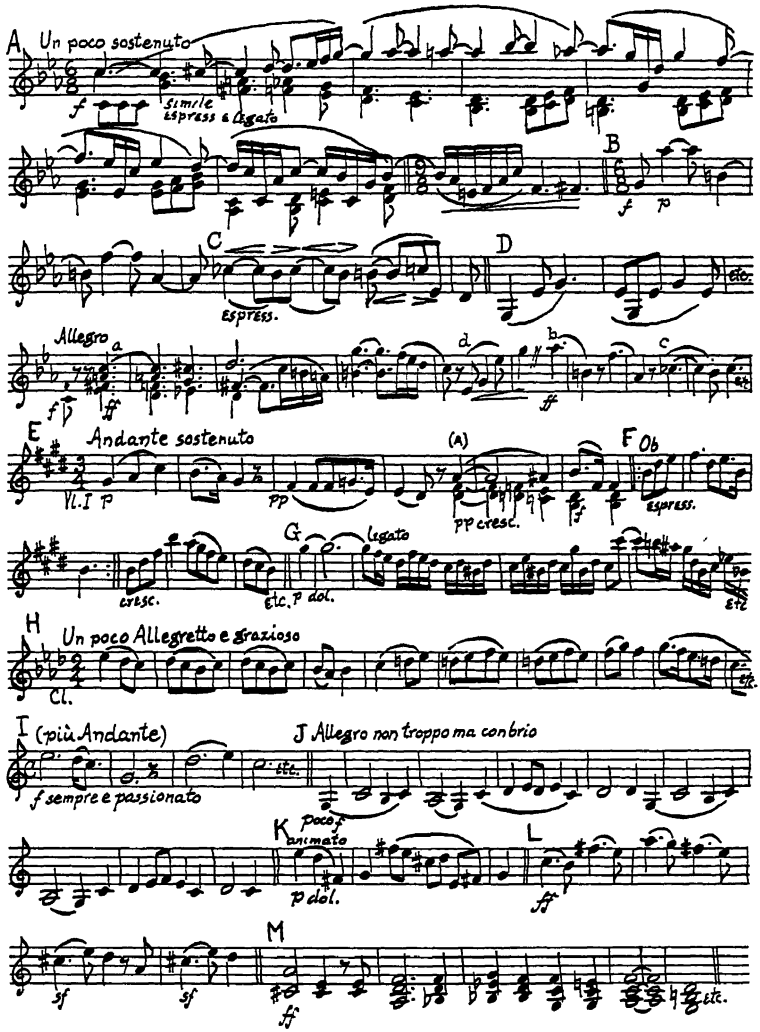
Just when or why Brahms added the present Introduction is not recorded. Its value, however, in inducting us into the maze of his thought is inestimable. For it is really a preliminary exposition of almost all the material of the first movement — a movement which is still so packed with thought as to tax our attention to the utmost. A more immediate imposition of the mood of seriousness could hardly be imagined. Every instrument in the orchestra begins on the one note, C — of course in its own high or low register — but this great unison is at once wrenched apart in a tortured harmonic progression of the highest intensity. The violins climb chromatically upward in a straining, syncopated rhythm; the winds descend; and the basses maintain inexorably the fundamental C, which the tympani also beat out in threatening monotony. (This progression is sketched at A in the illustration below.)

Brought to a crisis (at B), this long strain is followed by two new phrases — one, the figure of the diminished seventh, A♭-B♮; the other, the wavering on C♭-B♭ (at the point marked C), whose harmony is suddenly filled with warmth, even though its line partakes of the indecision of the figures of the seventh. Out of the obscurity into which this sinks, a new figure arises — the rising notes, G-E♭-G (marked D in the illustration), a phrase whose firmness and assurance contrast sharply with the preceding harmonic tension. All three of these figures will appear both in the principal and the second subjects of the *Allegro*. But there is also an episode in the oboe (not quoted) which is not later developed.

The texture of the ensuing main movement is as intricate as that of any Bach fugue; its gnarled concentration is but the counterpart of the profound seriousness of the mood. The reappearance of the matter of the Introduction is indicated in the illustration by the letters *a, b, c,* and *d,* for strains which palpably correspond to A, B, C, and D above. The principal subject seems almost at the summit of intensity at the very outset; it continues at that pitch without relief for thirty bars, and without perceptible transition for thirty more; hardly a detail in the whole orchestral fabric is unrelated to some one of the thematic elements shown above; but finally the terrible energy is exhausted, and it is evident that the second subject is about to appear.

But it turns out to be not at all new in substance. The horn quietly descends a fifth (instead of the diminished seventh at *b*) and is echoed by the flute; the oboes and horns rise chromatically, as at *a*; and the violins soar upward with a derivative of C that is not quoted above, but that follows *a* and *b* in the first theme; and while the whole complexion is changed, so that the sense of release is conveyed, the essential thought is the same. The same experience, that is, is contemplated at two different tensions, and appears true in each. There is really no new matter until a bitter little phrase of three descending eighth-notes in the basses reawakens the kinetic mood, and fulfills the function of a closing subject in the exposition by being developed with fiery energy.

The development, if all the manipulations of the themes were to be described, would take pages to discuss. You first hear *c, fortissimo*; then, suddenly *pianissimo, a* with a disturbing derivative of the end of *c* against it in the basses; presently, the closing subject, mounting in excited imitations which usher in a quite new strain — a phrase familiar to all Germans as the music for a line of the hymn "Refresh thyself, my failing spirit." This new thought is appropriately made the exclusive topic of the discourse for some time. But presently the basses, beneath the reappearing closing subject, begin to assert the three chromatically rising notes of *a,* and this phrase, direct and inverted, is used for a gradual subsidence of the whole fabric, almost to extinction.

This phrase revives, also, by acquiring a vitalizing upward leap, the long approach to the recapitulation. The closing subject is presently interjected, and we discover that even its three notes are not new, but are an "augmentation" of the three descending sixteenths in *a.* The whole substance of the exposition, with the appropriate change of key for the second theme, is gone over, rising to a more terrible intensity than ever. But instead of end-

Brahms, Symphony No. 1, in C minor

ing on this note, the energy subsides, and the Introduction, now much subdued but still in the vein of protest, returns as epilogue.

The *Andante sostenuto* is in E major — a key far remote from C minor, but used by Beethoven for the slow movement of his C-minor piano concerto, No. 3. Its theme (quoted at E, above) strikes a note of renunciation, and this is enhanced, at the fifth bar, by the tense harmonic twist which opened the symphony. (It is noted by the parenthetical A in the illustra-

tion.) There is a contemplative episode in the oboe (Quot. F) momentarily reverting to the harmonic twist, then continuing with a soaring strain in the fiddles. Then, first in oboe and then in the clarinet, comes the second theme (shown at G). This is likewise completed — or answered — by the twist. The main theme finally returns, high in the winds, against an enriching figure in the strings; and as this ends a solo violin takes up the episodic figure first heard in the oboe and through it reaches an exaltation which becomes the dominant impression left by the whole movement.

The third movement is not a Scherzo at all, but a kind of Intermezzo, quiet and faintly humorous, such as Brahms used in almost all his later sonata structures. You will see from the quotation (H) that the second half of the theme is the inversion of the first. The descent in dotted rhythm at bar 9 is the only addition to the thematic material of this portion of the piece. What corresponds to a Trio is a new strain in 6-8 time, somewhat more excited in tone. After that there is a *Da capo,* and a brief Coda with quiet reference to the Trio for conclusion.

Some critics felt the two middle movements of the symphony to be below the level of the first and last. If they had asked themselves how two middle movements on the level of the first could have been endured, they would have been compelled to withdraw their objection. For only by the relief there offered could the mighty conclusion have shown its true dimension.

It begins with a confused and tragic *Adagio* (not quoted above) — the birth pang of the great purpose which will be announced when the *Allegro* is reached. Three descending notes in the basses prepare a strange distortion, in the violins, of the opening strain of the coming *Allegro* (see Quot. J for the general pattern); but the rest of the substance is full of perplexed and dramatic excitement, until there appears a wonderful horn call (Quot. I) which amazingly clears and widens the perspective. Brahms had heard this tune from a shepherd in the Alps, to words which might be translated, "High on the hill, deep in the wold, I send thee greetings thousandfold." *

The theme of the ensuing *Allegro con brio* does, it is true, resemble Beethoven's great tune for the choral movement of the Ninth. Bar 11 of that tune is identical in pattern with bars 9 and 10 of this (except for the

* The first four notes happen to fall in the pattern of those which from a clock tower in Cambridge announce the striking of the hour. (They are heard also from "Big Ben" in London, and from many a mantel-clock all over the world.) Some one, noticing this resemblance, jumped to the conclusion that Brahms had got his theme from the clock — which he never went to Cambridge to hear. But this has been wholly disproved.

tied last note). But the purport of this tune, while not dissimilar, is also akin to that of the march which concludes Beethoven's Fifth; the long and careful preparation in each of the two Beethoven symphonies is, in sufficiently broad perspective, also similar; and von Bülow did Brahms a great disservice by calling Brahms's piece a "Tenth" Symphony. A part of that sturdy theme is quoted at J, above. You may note how the "feminine" ending at the last bar of that quotation is ingeniously made "masculine" at the end of the whole theme by one imitative phrase in the winds.

To establish this as the dominant thought of the piece, the theme is repeated, *piano,* in the winds, but it cannot restrain a crescendo at the end, and thereafter the thought is vigorously developed. There is here no such turgid rhetoric as was essential in the first movement. The continuation moves in firm and buoyant strides, and reaches at length the second theme (Quot. K). This is presently amplified in another strain (shown at L) in the same dotted rhythm of the former striding, and by this route we return to the main theme, more richly orchestrated but otherwise unaltered except for a slight elaboration of the cadence.

This might be taken as the first return of a rondo theme. What ensues, however, is development, and not the third theme of the usual rondo, so that this may be called a sonata form. A striking feature of it is a powerful phrase, made of the first complete bar of the theme, taken as three up-beat eighths, and landing forcefully on the long note which begins the next bar. Presently the horn call (I) from the Introduction reappears in imitation; the second subject (K) follows, its continuation striding more buoyantly than ever, subsiding momentarily for a hint of the main theme in the trombones and basses, and then swinging, hoarse with enthusiasm, into the Coda, *Più allegro.*

But this Coda is no mere outburst of blatant triumph. The same impulse that brought a strain from a hymn into the development of the first movement brings what sounds like another appropriate and meaningful Biblical quotation (shown at M), whose strong affirmation — even though the phrase is heard but once — exalts the final declarative bars into what feels like a categorical imperative.

Symphony No. 2, in D major, Op. 73

That the mastery we sensed as striven for in the C-minor symphony had really been attained would not only seem indicated by the fact that the Brahms who "would never write a symphony" and who took at least fourteen years to complete his First produced his Second only a year there-

after, but is clear also from the character and the substance of the music itself. Little is known of the circumstances that suggested the work or of the composer's labor on it. Brahms had a great reluctance to show, or even to mention, unfinished work, and when it was finished he usually destroyed all his sketches or tentative drafts. But the inner sense of music seldom relates to momentary experience, for the "philosophy" that underlies any great artistic achievement is not formulated amid the distractions of everyday life.

This Second symphony is often dubbed the *Pastoral.* It offers, to be sure, no descriptions of arrival in the country, of running brooks or singing birds or dancing peasants. There is no thunderstorm, and consequently no clearing of the sky. In fact, there is no sky at all. This music relates neither to things nor to the immediate feeling evoked by things.

Nevertheless it is not "abstract" music in the mere sense of an exalted example of musical thought. Rather, it is the product of a thousand experiences — a synthesis and an organization of impressions that are no longer individual and detailed but have become merged in a single, comprehensive feeling-tone. Everyone will perceive that on its surface this feeling-tone is one of serenity. *Pastoral,* a word that connotes serenity, is thus not an inappropriate title. But the firm and simple utterances that are the themes, and the whole manner in which they are handled, forbid us to take that serenity as idle and placid complacency. True serenity runs deep and is hard to attain.

The main theme, with an exceptionally significant introductory bar, is shown in Quotation A, below. The initial figure (D-C♯-D) will reappear in an extraordinary variety of suggestion and is handled so easily as to excite the wonder of the student of musical structure. In itself it perhaps "means" nothing. But its fluid motion, in even triple time (if you think this unimportant, imagine the first D dotted!), its quiet circling around the tonic, and its deep register are all appropriate to the coming theme. You will find it beneath bar 9 of Quotation A; it appears (as E-F♯-E — i.e., inverted) in the theme itself at bar 4; and it also forms (as F♯-E-F♯) the bass of bar 5 of A, as it does of bar 9. These and the other "tricks" could be done with any formula of notes; but to reduce a profound awareness to such simple terms as this is far more than a rhetorical feat.

The theme itself begins with a four-bar strain in the horn, all but two of whose nine notes are "rest tones" (notes of the tonic chord). It is answered by an almost equally restful phrase, high in the flute. This, again, is wonderfully "right." (Imagine this phrase in the passion-tinted tone of the

strings!) The horn repeats its strain in E minor (or rather on the supertonic of D) and is similarly answered in the winds, but in a curve of broader sweep. Soon the violins and violas rise to a high octave on E, and, beginning with the inverted figure of three notes (now E-D♯-E), gradually expand its descending interval, in two-note groups, to an octave and then descend, octavewise, over a long downward curve whose quiet poise incredibly preserves the feeling of the theme without any pedantic repetition of its details. Find, if you can, a more adequate utterance of the sense of spiritual well-being.

Presently, as if in awakening realization of this spiritual scene, there comes a suffusion of warmth, chiefly embodied in a new phrase in the violins (Quot. B), accompanied by an undulating figure in the lower strings and immediately answered by the flute. This melody also begins with the three notes of the opening bar; the same notes, approached by a rhythmic condensation of another part of the figure shown at B, form the climax of this strain; and they will appear later, in diminution, to begin the spacious approach to the second subject.

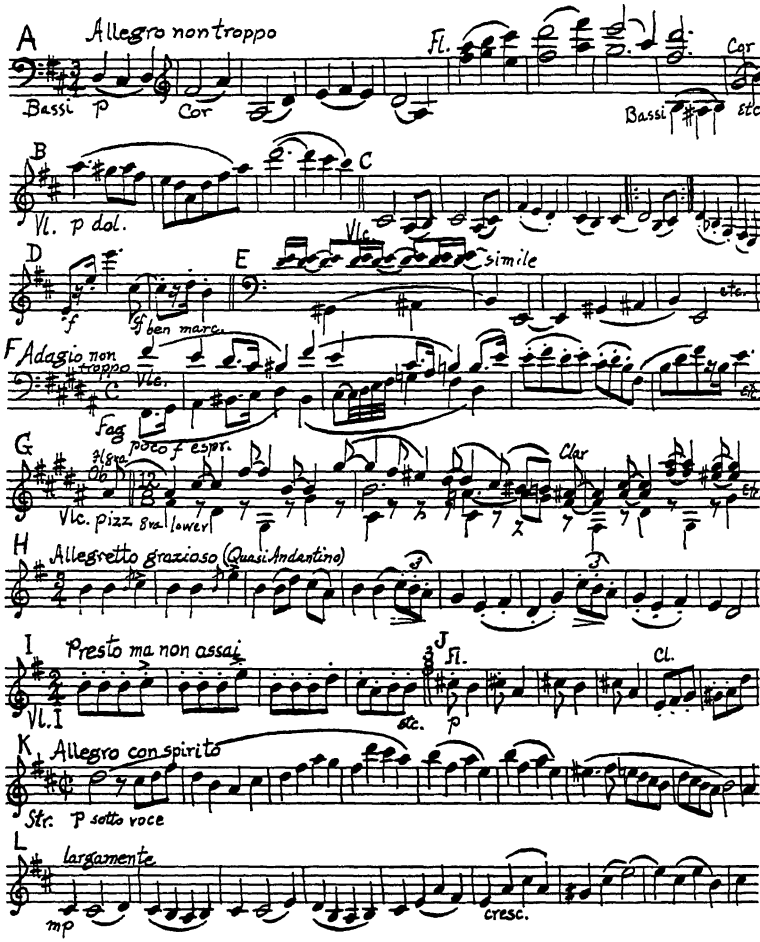
That theme (Quot. C) is sung by the 'celli and violas in thirds, the 'celli being the upper voice. Its inner intensity is great, and many conductors (to my notion) play up this character to the ruination of its really quiet warmth. There is in the somewhat unorthodox key (F sharp minor) a hint of bitterness or of nostalgia, suggestive of Goethe's famous line *Verweile doch, du bist so schön.*

Vigor now ceases to be merely latent. A sturdy crescendo on the diminution of the first bar of the second theme introduces a leaping figure (Quot. D) which presently turns into a kind of antiphony between higher voices and lower. Its accompaniment is a persistent figure, shown against the bass melody at Quotation E. The second subject emerges quietly out of the turmoil to form the close of the exposition.

The development begins quietly with the main theme, again in the horn. The continuation, in the oboe, is however a descent on the figure of bar 4 of A; this is expanded in intensity, and leads logically to another figure made of the flute phrase in A, which is treated almost like a fugue subject. Its climax is a highly dissonant stretto of the figure in bar 1, and that same figure, in the diminution previously noted, is used to reach another peak of intensity. The detail is by no means as complex as that in the First Symphony and will be grasped with ease.

The recapitulation is in many details unlike the exposition. Once the spiritual quietude of the opening had been departed from, it is evident that

no return to that same level would have been possible. The principal subject is now heard in the oboes, but they are accompanied by the flowing figure shown at B, and the continuation is a figured variant of the theme itself, which persists in the winds. The second theme, again in 'celli and violas, has also an accompanying figuration. The vigorous portion is repeated with only the usual alterations of key, and the subsidence is essentially the same.

But the whole sense of the movement is summed up in a Coda whose quiet glow is all but unbearable in its richness. It is approached by a singularly urgent, somewhat accelerated strain in the first horn, and consists of

Brahms, Symphony No. 2, in D major

an almost new melodic line, made by the violins out of the first three notes of the main theme. This line loses itself in a delicate reminiscence of the diminution of the opening three-note figure, and the movement ends, as its whole nature dictated, without fanfare.

The slow movement neither begins nor ends in serenity. Yet the tone will prove, in general retrospect, to be appropriate to what has so far been said. Contemplation as profound as that in which we have just been engaged cannot be attained without the inclusion of the somber. The final sense of the movement will be felt as elegiac.

The principal theme strikes at the outset a note of passionate intensity. The main line, in the 'celli, is a descent on the active harmony of the dominant, and is countered by an almost equally tense ascent in the bassoon. (Both are suggested at F, above.) From the third bar on, the strain becomes more contemplative, but the original vehemence can still be felt. Repetition of the opening phrases is followed by a quiet but not wholly calm undulation in horns, oboes, and flutes successively. This might have been made into a mere interlude between presentations of the more bitter opening thought; but suddenly, out of a cadence in the violins, there floats in an exquisite alleviation (shown at G). In the same 12-8 measure a third melodic strain (not quoted) appears, whose pressure is rapidly increased to a considerable climax. It fades, a little ominously, on the figure of three rising notes which began this strain. But suddenly, against the continuing three-note figure, appears the main theme high in the violins; and this counterpoint, together with the high register, effects an astonishing relief from the somber tone of the theme as we heard it at the opening. Even here, the original sense is not wholly lost; but by various devices its sting is mollified, to the extent that the final bars, on an intensified note of protest, seem almost overdrawn.

As in the First Symphony, the third movement is not a Scherzo but a quiet piece such as Brahms himself, in piano compositions of this period and later, called an "Intermezzo." (That title, however, does not appear here.) The note of humor, so often brought by Beethoven to the pitch of boisterousness, is absent. Sedate motion — save for the accent on "three" in the first two bars — and suave interval progressions over a plucked bass in the 'celli yield a theme quietly thoughtful and unsuggestive of excitement. Its appropriateness to the deeply contemplative movements just preceding is apparent. (The theme is quoted at H, above.)

But a more kinetic sense soon dispels contemplation. In a *Presto* where a single beat of the former measure is equivalent to a whole bar of the new

2-4 time, the sedate theme is quaintly varied (see Quot. I), and another antic, to our ears intentionally gauche, grows out of it. (This antic—which is really a kind of inversion of the main theme—is shown in a later variant at J.) With an obviousness that is nevertheless always charming, the first theme, in its original sedate tempo, is made to reappear; then there is another variation in swift 3-8 time (it is shown at J, as the inversion of the main theme, but the theme in its original line also presently recurs); and with another display of rhythmic ingenuity the initial demureness returns to end the delightful movement.

In the last movement the pastoral character, perceptible (if somewhat circuitously) in the first movement, becomes increasingly difficult to discover. The main theme (Quot. K) is at first played *sotto voce,* so that its kinetic energy is considerably disguised. A second strain of the theme immediately follows our quotation. This, four bars long and similarly hushed, is a descending line and less kinetic than the initial pattern. Soon, however, the intrinsic energy is suddenly released, and the phrases are varied by repetition and other devices. Presently a new theme, still in D and more unrestrainedly gay, turns up, and this, with figures derived from the beginning of K, at length introduces the only other theme of importance in the movement—that quoted at L, above.

It is marked *Largamente*, and lies chiefly on the G-string of the violins, so that its sonority is deep and thick. It reverts, unmistakably, to the contemplation that ruled so largely in the earlier movements, but it is so introduced and so quitted that we have no feeling of incongruity. As the kinetic tone is resumed there develops a great swirling of thirds and a rushing of upward scales that generate vigorous syncopations and some rather jerky capering; and this subsides into a sudden resumption of the main theme in its original key. What ensues is development, neither very long nor very intricate, leading at length into a quiet variant of the main theme in leisurely triplets, and reverting once more to the contemplative tone. The recapitulation begins with the main theme and pursues its natural course to the Coda, which displays no striking novelties.

Symphony No. 3, in F major, Op. 90

"When I look at the Third Symphony of Brahms, I feel like a tinker," Sir Edward Elgar once wrote; and this feeling has probably been shared by most composers of serious purpose. For beneath the joyous surface of this music there is such certainty of structure, such inescapable logic, and such unbroken and easy continuity of thought that the student of musical

rhetoric can hardly find, even in Bach, a more satisfying example of these things. But one who studies the rhetoric alone will perhaps fail to perceive something even more important — a kind of regal vigor such as Carlyle noted in the root meaning of the German word for king — *König*, the one who *can*; for that kind of strength will hardly be exhibited in mere niceties of speech.

Not often, indeed, was Brahms's inspiration thus untrammeled. We have noted in the First Symphony a titanic struggle, by no means unself-conscious, and in the Second a high spiritual equilibrium which we had to call by the feeble name of serenity; but in the Second, likewise, there is at least in the background a depth of contemplation which is anything but untrammeled.

In the Third, almost throughout, the energy is kinetic and inexhaustible. Neither the bitterness of actual struggle nor the remoteness of sober philosophizing seems even implied in the glad achievement of the immediate end. Hugo Wolf once complained of Brahms that he could not exult (*Er kann nicht jubeln*). That reproach, although unjust on the whole, may be sustained as regards a good many of Brahms's works. But here, at least, is exultation of a higher order than that implied in the word *jubeln* — neither passionate and at heart destructive, like our exultation over the defeat of a foe, nor cheaply triumphant, like our pleasure in the success of some shallow venture, but selfless, and so, in the best sense of the word, *civilized.*

The three strong chords which precede the statement of the principal theme present also an important thematic idea — three rising notes, F-A♭-F. These notes, or rather their letter names, were used for a time as a kind of motto-signature in Brahms's correspondence with Joachim, and stood for the words *frei, aber fern* (free, but distant).* The figure appears in many of Brahms's compositions. (The phrase, G-E♭-G, marked D in our illustration of the First Symphony, although a kind of inversion of the pattern, is one instance.)

These notes appear immediately as the bass of the main theme and elsewhere in its texture in higher register. The theme itself, to the merely analytical eye, is the classical device of the arpeggio of the tonic chord, but to the awakened musical sensibility its exuberant rhythm and its harmony, colored by the frequent A♭ or its equivalent, evoke the assent with which we enter into actual experience. (The theme is quoted in full at A in the illustration below.) After this exuberant strain the music floats

* Joachim, in those days aspiring with good reason to be a composer, used the motto F-A-E — *frei, aber einsam* (free, but lonely).

along more quietly, modulating warmly after two assertions of the motto and arriving effortlessly in the key of A major.

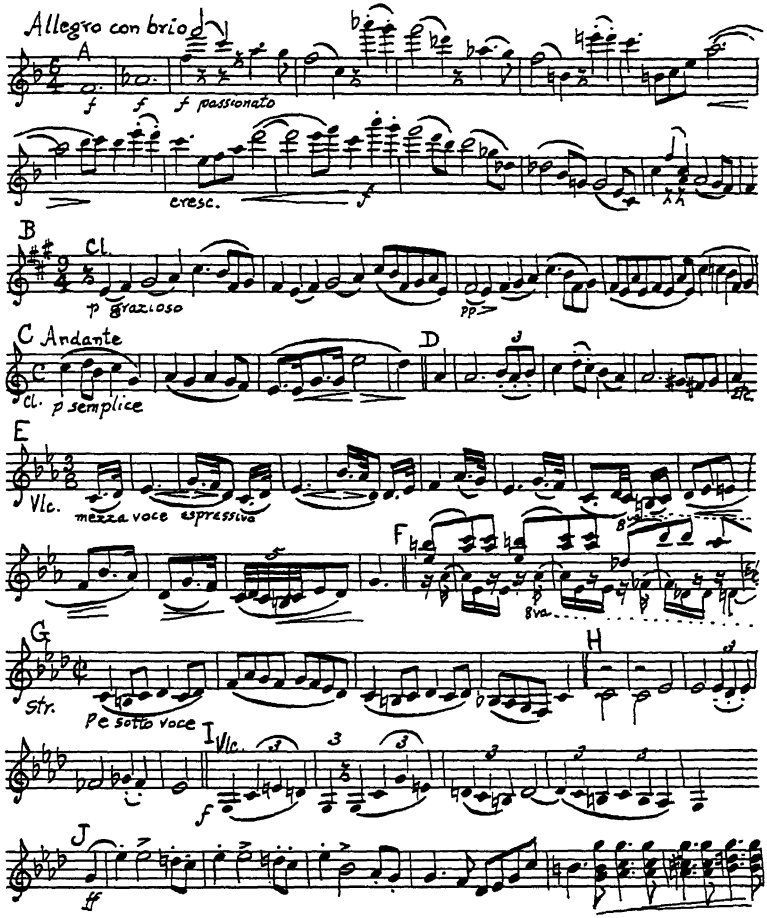
In this unusual key (the conventional tonality would have been C major), the second subject now appears, in 9-4 time. You should be careful to count the rhythm, for the theme makes also a clear but rather pedestrian sense in the 6-4 measure so long established. The clarinet sings the melody to a warm "second" in the bassoon; then oboe and violas take it over with help from the flute. The first four bars, quoted at B, will show the nature of the glowing mood. It is maintained for thirteen bars, ending with an appealing inversion of the first two.

The measure reverts to 6-8, and the motto reappears, against an animated figure that soon turns into the closing subject. This (not quoted below) has two simultaneous strains — a swifter figure in the winds, and a more incisive one (curiously, in the very rhythmic pattern of the main theme in the Rondo of Beethoven's violin concerto) in the violins. This makes preparation for the re-entry of the opening theme at its full vitality, if the conductor chooses to follow the mark for repetition of the exposition.

The second ending is possessed by the daemonic energy of the closing subject, and we should be content if it just went on roaring, somewhat as Beethoven did in the tremendous passage of syncopations in the *Eroica*. But by comparison with what really happens, that device would sound merely noisy. For the violas, 'celli, and bassoons suddenly discover a new and passionate meaning in the second subject (now slightly altered, so that its rhythmic nature is really that of 6-4 time); and they set this forth with all the unexpectedness of Wagnerian harmony. When its passion is spent, the horn twice sings, with no more accompaniment than low-voiced chords in the strings, the grave desire of the motto theme; and this is followed, in somewhat retarded tempo, by the main theme — at first quite bare of harmony — in a hushed tone, and with an indefinable implication of midnight about it.

The whole development is remarkably short — only forty-nine bars — and is quite without learned devices; but its every note is pregnant with new sense. The recapitulation is prepared by an almost alarming crescendo on the hitherto hushed figures, and bursts out with more than the original force of the motto and the main theme. There is, however, no significant departure from the design of the exposition. The closing subject makes as if to end the whole movement, but takes a sudden turn into D minor, and then pounces on the main theme on the second inversion of the tonic (F

major) with a force that seems illimitable. Exultation more genuine is hardly to be found in music. As if in realization of its genuineness, there follows a little song of thanksgiving, and a last quiet statement of the essence of the movement — the main theme.

If it were not for this quiet end, the *Andante* would appear too simple for appropriateness. Its theme (Quot. C, below) is hardly more pretentious than a folk song. The rhythmic structure, however, is really quite sophisticated, for the first two strains are really only three bars long, and what seems an echo of the third bar in the winds is really an expansion of this three-bar pattern into what sounds like an abnormal four-bar strain.

Brahms, Symphony No. 3, in F major

Within the first strain, also, are four simple notes (G-A-G-A) which have unsuspected implications. After the theme has been completed and has been in part restated, with quietly colorful enrichments, those four notes, reiterated again and again in lower registers, subside into motion almost static and into harmony mysterious and expectant.

There emerges then — at first in clarinet and bassoon, and later in oboe and horn — a melody such as Brahms himself could seldom imagine: a thought like the expression that illumines a patrician face when things of high import are in the mind. (Its beginning is quoted at D.) The accompaniment is in little two-chord groups — iambic meters, detached — whose hesitant steps, in the rhythm of the first two notes of Quotation D, are wonderfully suited to the melody. The tension, although the music is very quiet, is high. It is relaxed by a kind of overflowing into a gentle, Schubertian strain, after which the iambic chords again emerge, bearing now no burden of melody, but treading softly and building at each step a strange new harmony. In this way the main theme is reached again, and is enriched with a still more colorful figuration; and once more, toward the quiet close, the iambic chords sound their note of strangeness.

The Intermezzo that follows (the title, although appropriate, was not given by Brahms) is perhaps the most ingratiating orchestral piece to come from his pen. There is but one main theme (quoted at E), which is sung by the 'celli against a murmur of triplet figures and a plucked bass. The fiddles take it up when the 'celli have finished it, and make up a warm little interlude before the flute and oboe have their turn. This merges into a charming episode in the winds (suggested at F) to which the 'celli supply a dainty syncopated figure of accompaniment.

The Finale does not try to outdo the first movement in energy. Instead of making that commonplace attempt, which might have been a physical success but would surely have been a disastrous spiritual failure, the movement begins in a swift, hushed phrase in F minor (Quot. G), at first so clothed in mystery and so lacking in the more usual blatancy as to seem almost contradictory of what has gone before. Two notes in the trombones initiate a somewhat clearer but still hesitant episode (Quot. H — there is here unmistakable reference to the melody in the *Andante* marked D, above), and this ends in a few irrepressibly leaping figures which will not be stilled by hints of the main theme which are soon interjected. They build, in this way, an approach to the second subject (Quot. I), which is still hardly exuberant but has a vitality that grows toward what may be

called the closing subject of the exposition — the dominantly energetic theme shown at J.

The development begins with a recall of the main theme in the wood winds. To this is added a gravely marching strain in half-notes, which soon assumes a more definite contour and is accompanied by incisive little figures from the opening of the main theme. The second subject, with recklessly rushing triplets for background, then takes the front of the stage, displaying a hitherto concealed energy.

The leaping figures in the strings seem a culmination of this. In reality, they also initiate the recapitulation, for the quiet hints of the main theme which were interjected when we first heard these figures are now expanded into a sufficient statement of the main theme to accomplish the beginning of that section. The other features follow in due order, and subside at last into a singularly gentle version of the main theme in fluid triplets of quarter-notes. The winds, in a broadening of the same theme, now unexpectedly retard the tempo to *un poco sostenuto*, and upon this succeed, in an ever more contemplative vein, first the second theme of this movement and finally the main theme of the first movement, here made to sound remote and reminiscent by the *tremolando* string figures in which it is played.

Symphony No. 4, in E minor, Op. 98

It has been remarked, in another connection, that Brahms habitually spoke in a depreciatory vein about those compositions upon which he had expended special effort. His comments on this work — in contrast to his probable opinion of it — are in a particularly indifferent vein. For instance, in announcing the completion of it to von Bülow, he wrote, "Unfortunately, nothing has come of the piano concerto that I would so gladly have written. . . . But instead there are a few entr'actes — things that, when they are assembled, are usually called a symphony." And to Kalbeck, his voluminous biographer, to whom he confesses that he has been composing again and who is hoping that the result may be another string quartet, "God forbid," he says, "it is nothing so aristocratic as that — I've only put together another set of polkas and waltzes."

Another incident suggests that his uncertainty about his work went deeper than is implied in the comments just quoted. In the summer of 1885, in Mürzzuschlag, where he had been working on the final draft of the symphony, a fire broke out in a carpenter's shop in the basement of the apartment building where he was living. Brahms left his work, ran out in

his shirt sleeves, and as soon as he grasped the situation, joined the bucket brigade, working manfully to save the poor artisan's tools and goods. When the fire threatened to spread to his own dwelling he paused only a moment to consider the danger, turning again to his pails of water. A friend managed so far to overcome his indifference to his own interest as to get from him the key to his apartment and bring away the manuscript of the symphony. But all Brahms had to say about the affair was, "Poor people have more need of help than I."

The first critical comments he received on it were indeed enough to justify his apparent uncertainty. In September 1885 he and Ignaz Brüll played an arrangement of the symphony for two pianos at Ehrbar's ware rooms in Vienna. Hanslick and Billroth turned the pages for the players while Hans Richter and Kalbeck read the score. At the end of the first movement there was a long and embarrassing silence. At length Brahms said, "Well, let's go on." Hanslick then heaved a great sigh and said, "During the whole movement I felt as if I were being mentally pummeled by two fearfully brilliant people." The *Andante* provoked some intolerable banality from Kalbeck (the narrator of the story we are telling) which he either forgot or did not care to quote; the Scherzo pleased nobody, and the Finale, apparently quite unsuited to the rest of the symphony, seemed likely to appeal to the public even less than to the august little company present at the trial. Next day Kalbeck went courageously to Brahms to give his candid opinion of the music. He would throw the Scherzo into the waste-paper basket, would publish the Finale as a separate set of variations, and would try to invent two other movements in their place, more in accord with the first two.

Brahms took this criticism with unusual calmness, saying, in effect, that none of them had heard the symphony as yet; that it was written for orchestra, not for piano; and that he would not withdraw it without learning how it sounded in its intended dress. On October 25 (von Bülow, with his Meiningen Orchestra, having given the work most minute rehearsal) Brahms himself conducted the first performance. The public was interested, if not enthusiastic, and von Bülow took the work on tour with his orchestra, playing it in many cities in Germany and Holland. Altogether, its reception was such that when it was at last announced for Vienna, Hanslick was moved to speak of it as having gone on a kind of triumphal journey.

This tale of tardily corrected misjudgment has been frequently re-

enacted. The mature thoughts of any great man are likely to appear enigmatic, and this symphony well illustrates that probability. For the imposing climaxes, the vivid colors, the exuberant passions of youthful utterance are either subdued or even wholly absent. Instead, there is a quietude and a monosyllabic simplicity that may readily be taken for insignificance and that reveals itself only after much pondering as a distillation of profound experience. But there are no ostentatious obscurities. The "objects" presented seem familiar, and even in their relations nothing appears strange or unnatural. And only afterward, when we have understood the thought, do we see how false would have been the easy achievement of "effectiveness."

Nothing, surely, could be simpler than the quiet substance of the principal theme (Quot. A, below) announced without the preliminary chords which the composer had at first intended. We can recognize gentleness, hesitancy, perhaps a kind of resignation — and in this utterance itself there is perhaps no more. But *this* hesitancy and *this* resignation, if we probe them, turn out to be without self-pity; and with this realization the simple theme begins to show something of its real dimension of reference. It will be the same with the other themes (all of which are shown in the illustration below).

Following this there is an energetic motive, staccato, in wood wind and horns (Quot. B). Its four bars are but the prologue to a moment of really intense melody in the 'celli (Quot. C), which is accompanied by biting, staccato phrases (derived from B) in the basses. This note, which might have been made to dominate the whole movement, is allowed only a brief moment of emphasis. Its prologue (B) recurs; it is extended in an incisive rhythmic dialogue between winds and strings; it rises to a brief moment of lyrical outcry, and sinks to what is really the second subject of the movement (Quot. D).

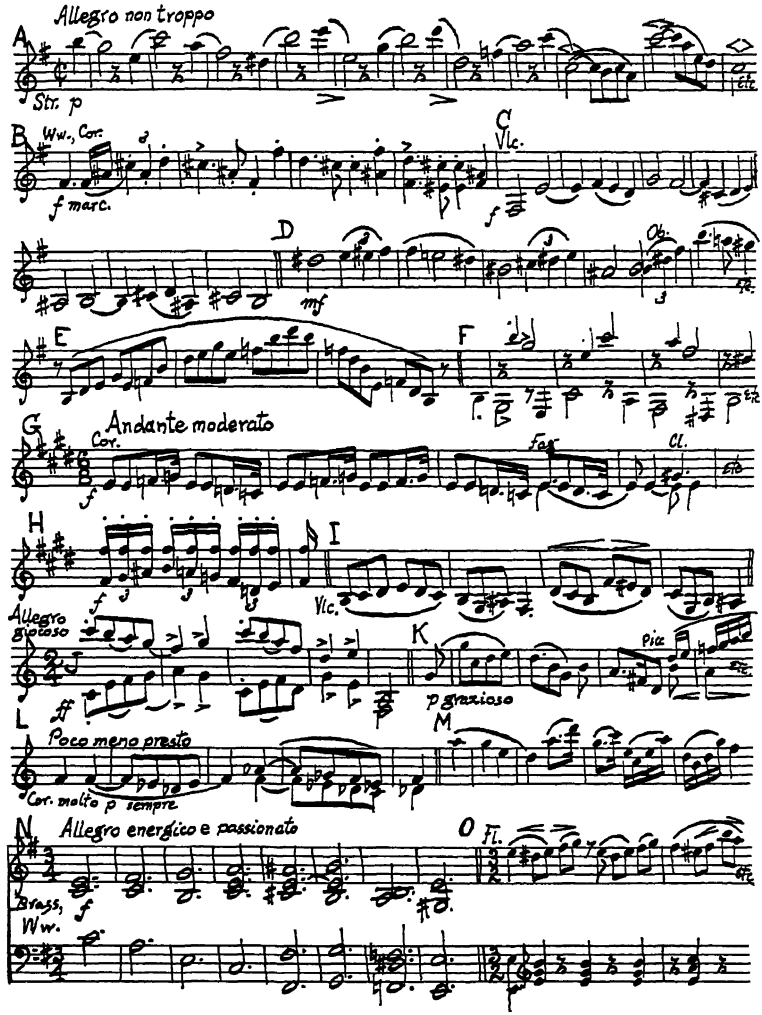
There are but four bars of this strain, at the moment. Its note is one of yearning, but the context forbids us to take it as the easily ebullient nostalgia of the sentimental. There is descent, on the lyrical note, almost to silence; and then, like a wraith, there rises from the strings a whispering figure that seems a kind of shudder — whether of memory or of foreboding we cannot tell. (It is shown at E.) The staccato phrase noted at B follows, still hushed, and the whisper comes again; but now the staccato phrase becomes incisive and brings the exposition to a close.

For the first time in his symphonies, Brahms now indicates no repetition

of the exposition.* The development begins with the main theme, tentatively introduced, but carried on in the strings for eight bars, just as at the opening. At the eleventh bar, however (see Quot. A, below), the warmer portion of that theme begins to appear in imitation; an ensuing figure of three descending notes, very forceful, is countered by three rising notes in the basses, and this clashing goes on for some time. (The figure is really a filling-in of the two-note phrases of A.) What was a staccato figure (B) is now heard legato, in imitation; the whisper twice recurs, built on a less ghostly harmony; and the rest of the development, with the main theme lightly touched on off-beats by the flutes and fiddles against warm triplet figures in clarinets and bassoons, and with the figure at bar 9 of A made to dwindle almost to nothing, will be grasped without difficulty. It is worth noting, however, that of the hundred bars comprising the development, only twenty-eight are *forte*.

The recapitulation really begins with the first notes of the main theme, augmented and at first unaccompanied, in the winds. Against the high C (see Quot. A), and again against the high B, the whisper rises; but from then on the theme is as at the beginning. The rest of the exposition, with the second theme properly in E major, is largely the same; but the Coda, approached by a direful crescendo on what was before always the whispered phrase, presents the main theme in more sustained form, and with the imitation indicated at F, below. From now on, in contrast to the restraint that has ruled throughout, everything is forceful and even tortured, and the final emergence of the note of protest has irresistible bitterness. It is not strange that the little company which heard the reading on two pianos was unable to grasp the subtle drama of the soul that is here enacted in notes.

Spitta thought the *Andante* the finest slow movement in symphonic literature. Whether that opinion is concurred in or not, it will be generally admitted that this is a fitting companion to the first movement. The horns, presently joined by other winds, announce a firm and exalted phrase which might be interpreted as the hint of a ritual dance (see Quot. G). The tonality will appear to be C major until, in the fourth bar, the clarinet sounds an unexpected G♯ that now makes the many E's we have heard appear as the tonal center of the theme. The first phrase, then, is not in C, but in the ecclesiastical Phrygian mode — a scale of E with no sharps. The

* His marks for repetition in the first three symphonies are usually ignored, but (to this commentator's surprise and unexpected satisfaction) Dimitri Mitropoulos, conducting the Minneapolis Symphony Orchestra, observed them.

Brahms, Symphony No. 4, in E minor

clarinet now completes the theme in E, but with harmony that still "naturalizes" D and C, gaining an indescribable warmth thereby.

The theme, with occasional reversions to the modal character, is continued with enrichments, until the figure shown at H appears. This subsides expectantly, and out of it emerges the legato form of this figure in the 'celli — a song of manliness if ever there was one, wonderfully accompanied by sonorous arpeggios in the violins. (Four bars of it are shown at I.) The whole movement is developed from these two themes.

The third movement is not called a Scherzo by Brahms, but is the nearest approach to that character he made in all his symphonies. The energy of its principal theme (Quot. J) is almost brutal, suggesting a sardonic humor — implied, at times, in the first movement, but until now not directly expressed. A piccolo, a contrabassoon, and a triangle — the last, to the "Brahmins," almost a shocking interpolation in the august symphonic body — are added to the playing forces. The key is the unsubtle C major, and the theme, whose bass is a kind of inversion of itself and will at times become the main line, is so energetic as to be frankly, and stimulatingly, vulgar. The strange yawing of the thematic line at bar 5 reminds one of the loud C♯ in the Finale of Beethoven's Eighth.

The continuation is on a shattering rhythmic figure, only briefly suggested, and a third phrase with a syncopated accent and a triplet motion ensues. This is expanded, and returns at last to the main theme, except that what was bass is now treble and what was treble, bass. This inversion, making as if to continue as before, is suddenly quieted, and there presently emerges the second theme (Quot. K). This is rather an interlude or episode than a second theme. The main thought soon returns with a great contrast of *forte* and *piano* on the yawing notes. The second theme is varied, both by recasting it in the rhythm *tum,* ta-ta-ta-*tum,* and by reducing it to its barest essential notes (quarters) played sharply staccato. There is a brief middle section (*Poco meno presto*), corresponding to the Trio in the conventional Scherzo form, but much less elaborated. Its two themes are quoted at L and M. The main portion of the movement approximates to the sonata form in general design; but this is considerably disguised by the numerous ingenuities with which the matter is handled.

The fourth movement is in a much older form than any of the ordinarily constituent movements of the symphonic structure — a Passacaglia. This was once a dance, but became, in the hands of the learned musicians, an elaborate display of the technique of variation.*

Dr. Tovey is doubtless right in saying that "Brahms chose the form of variations on a ground for this finale because . . . he desired a finale that was free to express tragic emotion without being encumbered by the logical and chronological necessities of the more dramatic sonata forms." Except in the ironic Scherzo, it seems to me that the drama of the first three movements is psychological rather than physical; and to have attempted another sonata form would have been to court disaster, for it

* The notes on the great C-minor Passacaglia of Bach describe the process more fully.

would have seemed banal if it had been of the physical order, and pointless — after the Scherzo — if it had reverted to the psychological. The Passacaglia is abstract enough in design so that the ordinary connotations of dramatic action are hardly suggested; yet at the same time high contrasts and tensions are always possible. There is, indeed, no true analogue of the musical variation form in other arts.

The granitic eight-bar theme, with its harmonies, is shown at N in the illustration above. The variations follow the dimensions of the theme unvaryingly, up to the thirtieth, which is merely expanded by four added bars to make a retarded transition to the more swiftly moving Coda. It would serve no purpose to attempt description of each. But we may call especial attention to Variations XII–XV inclusive, which are in 3-2 time and thus, although the time-value of the quarter-note does not change, have all the contrast of an *Adagio*. Here the flute has perhaps the noblest melody (suggested at O) in its literature. Variation XIII, in E major, is a soberly exalted conversation between the clarinet, oboe, and flute, to which the strings add a contributory figure; and in Variations XIV and XV the trombones, in harmonies that have the solemnity of a *Sanctus,* contemplate the tragic intensity that has been almost unwittingly aroused. The resumption, in Variation XVI, of the original speed and the minor key is shocking, but only for the moment; and the rest, including the freer rhythming of the Coda, has its sting relieved by this wonderful episode.

Academic Festival Overture, Op. 80

On March 11, 1879, the University of Breslau offered to confer upon Brahms the degree of Doctor of Philosophy *honoris causa,* naming him in the official instrument as *artis musicae severioris in Germania nunc princeps* (now the leader, in Germany, in music of the more severe order). Brahms had been offered a similar honor, three years before, by the University of Cambridge. He was probably not indifferent to the compliment; but to cross salt water was for him an unbearable ordeal, and the necessary investiture with gown and hood and comic academic hat seemed so alarming that he refused to make the journey and so received no degree.

His reception of the offer from Breslau was hardly more enthusiastic. He acknowledged it merely by a post card requesting Bernhard Scholz to express his gratitude to the faculty, and it was a whole year before he informed Madame Scholz that he would come, next year, to Breslau, and hoped then to enjoy "doctoral beer and skittles" with them. The Overture, which was in a sense his doctoral thesis, was written during the summer of

1880, at Ischl. He thought first of naming the piece *Viadrina,* a Latin name for the University of Breslau; but this pleased him less than the title given above, and it was finally thus christened.

The overture was first performed at the *Konzerthaus* at Breslau in January 1881. Brahms described it to the scandalized Kalbeck as a "very boisterous *potpourri* of student songs." Kalbeck's misgivings were not wholly unfounded. At the concert the Rector, the Senate, and the members of the Philosophical Faculty sat in the front rows; and many an academic head was shaken, and many an academic eye looked askance at the composer who was conducting his work. Indeed, the precise depth of Brahms's irony is still difficult to measure. For the songs come, in part, from the *Studentenkneipen,* or students' beer parties. Yet they also reflect the veneration in which, at heart, those students hold their *alma mater,* and the music is probably only another of the many expressions of indifference to convention but of regard for solid worth which were characteristic of Brahms.

The music opens, indeed, in the tavern, "with a tune intimately associated with beer-mugs" (Kalbeck found a more "proper" association with the Rakoczy March). This is the principal theme, but it hardly holds the leading place in the overture, since the student songs which follow quite outshine it. After an episode in E minor and a momentary return of the main theme, excitement subsides and we hear the student hymn *Wir hatten gebauet ein stattliches Haus* (We Had Built a Stately Home). After a return of the principal theme, *fortissimo* and in an altered form, another student song appears: *Der Landesvater* (The Father of Our Country), sung by the second violins against the pizzicato 'celli. Instead of a development, there comes the most ribald touch in the overture, *Was kommt dort von der Höh'* — a song which ridicules the freshmen. Somewhat more orthodox suggestions follow, with an abbreviated recapitulation; and at the end is shouted the medieval apostrophe to all the joys of student life, *Gaudeamus igitur.*

Tragic Overture, Op. 81

The occasion of the *Academic Festival Overture* is recited above. The *Tragic Overture,* which followed it immediately, was the product of no particular occasion, nor is it related to any particular tragedy. There may have been, however, some idea of adding another to the long list of musical interpretations of Goethe's *Faust.*

For the director of the *Burgtheater* in Vienna, Franz Dingelstedt, was

planning a definitive performance of both parts of *Faust*. Large use of background music was envisaged, and he had hoped that Wagner would contribute (presumably in addition to his *Faust Overture*) to that end. No encouragement came from Bayreuth, however, and an indirect request was addressed to Brahms. He appears to have been interested, but when it came to detailed conversations, Dingelstedt's attitude was so domineering that Brahms was offended and withdrew altogether from the project. That the overture was inspired by the Faust idea, or by the almost completed contract to furnish that music, is refuted by Karl Geiringer, who has revealed that in the collections of the Society of the Friends of Music in Vienna there are lengthy sketches which antedate by at least ten years the composition of the piece.

The two sturdy opening chords are not merely intended to arrest our attention. They baldly state an important motive that will be heard, at once, in the second bar of the immediately ensuing main theme. This is a broad and noble melody (Brahms is not so naive as to confuse tragedy with mere pathos), to which are appended several concise and vigorous figures, developed in such a way that the return of the first broad phrase is made to appear of high significance. A trombone passage in slow motion and in the remote key of A flat minor gives an effective background of darkness to the second subject — as high-minded and unself-conscious as the first. The development begins with the main theme, but it soon takes a strange turn — into a passage of mystery (*Molto più moderato*) which throws many of the more joyous elements of the main theme into an ominous kind of shade. The trombone phrase is now strikingly uttered by muted violins; the second subject reappears, and the Coda suggests the catastrophe of this imaginary, yet very potent, drama.

Variations on a Theme by Haydn, Op. 56a

Although these variations were written in 1872 — i.e., in the composer's thirty-ninth year — they represent his first mature essay in the field of orchestral writing. Only in the two Serenades (Opp. 11 and 16) and the D-minor piano concerto, Op. 15, had he attempted to speak in the stentorian voice of the trumpets and drums, and the reception of the concerto had been so unfavorable that his native diffidence was doubtless much intensified. His opportunities during the 'sixties had turned his mind largely to choral writing, and it was with the imagery of the human voice in his ear that he at last attacked the problem of the instrumental voices.

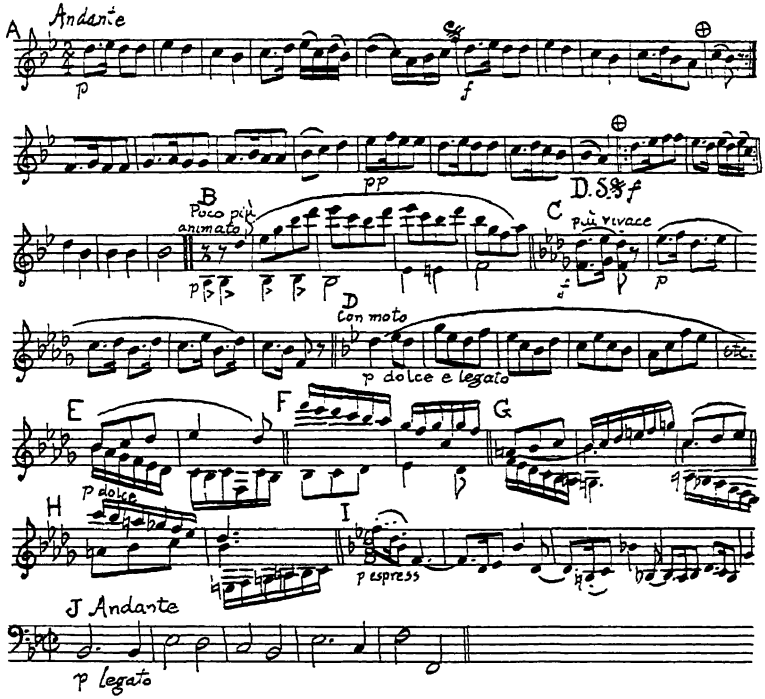
The Haydn theme was discovered in November 1870 among some old papers in the library of C. F. Pohl, Haydn's great biographer. It formed a part of a Divertimento for wind instruments. The title "Chorale St.Antoni" was superscribed. Brahms seems to have seen at once the possibility of the theme as a basis for variations; but it is not certain that he originally had the orchestra in mind, for he put forth the finished work in two versions — one for two pianos (Op. 56b) and the present one for orchestra.

For the orchestral version he kept the theme exactly as he found it — scored for two oboes, two horns, three bassoons, and serpent — except that for the serpent (an uncouth wind instrument of contorted shape which became obsolete around 1840) Brahms substituted the contrabassoon.

Kalbeck found in the title of the theme an immediate association, not only with the temptation of St. Anthony as legend had it, but also with a painting of that subject by Anselm Feuerbach. Brahms did possess a photograph of this painting, which represented a young Dominican monk, striving through prayer to resist the allurement of a feminine figure which, blended with the fading sunlight, beckoned the worshipper to forsake his devotions. Kalbeck, however, finally decided that it was not St. Anthony of Padua, the follower of St. Francis, but the earlier St. Anthony, reputedly the first Christian monk, whom Brahms had taken as the "hero" of his variations. (Kalbeck spent much fruitless energy in spinning such yarns.)

If the interest of the story is slight, that of the music is high. Each variation has a distinctive character. The second, fourth, and eighth, which are in minor, contrast vividly with the scherzo-like fifth, and the exalted adagio mood of the seventh. (The theme is given complete at A in the illustration below. Read it straight through to the D.S.; then go back to the first sign [bar 6], play four bars, and go to the bar following the D.S.)

The first variation makes fluid melody (Quot. B), spread over more than an octave, out of the rather huddled notes of the theme, and keeps up at the same time the reiterated B♭'s with which the theme ended. The second, retaining strictly, like all the others, the five-bar periods of the first section of the theme, has the figure quoted at C, in which the outline of the theme, unmistakable in bar 1, is continued on the accented notes of each bar. The middle section is similarly patterned after the theme. The resemblance is slighter, but is still perceptible, in Variation III. Wood winds have the main line up to the repetition; the strings, with delicate woodwind figures against them, have it thereafter; and the middle section is very thin and luminous. Its melodic line is suggested at D.

Although no one who merely listens would suspect it, Variation IV,

Brahms, *Variations on a Theme by Haydn*

again in B flat minor, turns out to be a contrapuntal marvel. Oboe and horn quietly intone the upper line shown at E, while the violas have the scale figure below. (Flute and bassoon are added for the second five-bar period. At the repetition, as shown at F, these two lines are inverted; but the scale figure is now a twelfth (an octave and a fifth) higher than before. This is double counterpoint at the twelfth. In the middle section, oboe and horn begin the variant of the theme, with the descending scale in the 'celli. But (as is shown at G) at the second bar the violins and violas add an upward scale figure. The thematic line, in the strings at the repetition, has the descending scale a twelfth higher in flute and clarinet, and the rising scale a twelfth lower than before, in the violas. But this double inversion of the two scale figures produces double counterpoint at the ninth — a species which the books all say is impossible.*

* Each of these scale figures is inverted *with the thematic line* at the twelfth — the octave plus the fifth, which is essentially the fifth. But the *double* inversion *of the scale figures* presents them at the interval of *two* fifths from each other; and two fifths (because you count one note twice, as C-G, G-D) make a ninth. Thus, the unison, in double counterpoint at the ninth, becomes a ninth, the second be-

The dancing fifth variation and the marching sixth will be grasped without effort. The melodic line of the seventh is shown at I, and you may enjoy its grace and its color with a clear conscience. The eighth (*Presto non troppo*) turns its variant of Haydn's theme upside down for the repetitions, but you will forget to notice this in the muted hush of the whole piece. The Finale is a Passacaglia. The five-bar strain in the bass (shown at J) is made from the theme, and has counterpoints added which rise from obscurity to strong assertion (as when the bass migrates into the upper voices). At the end, after a great spurting of scales against the final bars of the theme, the quiet booming of the B-flat chord in the horns and trumpets recalls the close of the Chorale.

Concerto for Piano and Orchestra No. 1, in D minor, Op. 15

In January 1854, while arranging to visit Joachim at Hanover, Schumann wrote to his friend: "Now, where is Johannes? Is he with you? Then greet him for me. Is he soaring high — or is he only among the flowers? Comes there from him no sound of trumpet and drum? He must remember always the beginning of the Beethoven symphonies; he should try to make something like those. The beginning is the great thing; once it is made, the end seems to come of itself."

These words probably have something to do with the composition of the D-minor piano concerto. It is true that they foreshadow not at all the impending collapse of Schumann's mind — an event that is more certainly related to this music. Neither was any hint of that catastrophe conveyed during the celebrations which followed performances of several of his works at Hanover. But shortly thereafter strange voices, not wholly unfamiliar, began to speak to him. The spirit of Schubert came to him in the night and gave him a theme for variations. He set to work on these with feverish haste; then, on the 27th of February, suddenly breaking off his

comes an octave, the third becomes a seventh, etc. At bar 2 of G, above, the upper and lower scale figures begin at the tenth (essentially, the third) G-B♭. But at the corresponding point in the inversion, shown at H, the two lines are at the essential interval of the seventh (E♮-D♭), and are thus in double counterpoint at the ninth.

It must be confessed that since one voice remains stationary while the other moves scalewise, this is as easy an example of this difficult species as could be contrived. Some say, indeed, that this theoretically unattainable feat was accidental; and one can hardly deny that it may have been so. And one is inclined to take as a little inflated Dr. Tovey's comment, "It *is* unattainable by conscious calculation; but in great art these things happen, and the art is at no pains to conceal them — on the contrary it owes its apparent simplicity to the fact that they are effective where less highly organized processes [remember, he has just said that this result is unattainable by conscious calculation] would be awkward."

writing, he ran out of the house in his dressing gown, paid the tollkeeper of the Rhine bridge with his red silk necktie (for he had no money in his pocket), and leaped from the bridge into the stream. Rescued by the captain of a river steamer, he was brought home unconscious, on a cart loaded with carnival costumes. He was confined thereafter in a private asylum at Endenich. Lucid intervals came, but less and less frequently, and on July 29, 1856, he died.

For Brahms, Schumann's words to Joachim may well have had the force of a command. The disaster provided also the emotional theme of the symphony he had been exhorted to attempt. Brahms was too much of an artist and too little of a sentimentalist to put literally into tone the consternation of grief which he shared with the widow and the immediate circle of friends to which Schumann's interest in his work had admitted him. But the bitterness of the event certainly impelled him to utter, not perhaps his grief, but his deepened philosophy of death and friendship.

He did not find, however, that as Schumann predicted "the end would come of itself." His first effort took the form of a sonata for two pianos. In that form, he projected four movements. The first and third of the original group appear in this concerto as the first and second. Between the two there was a sort of tragic Scherzo, in the measure of the Sarabande. (According to Dietrich, who saw the concerto in its original form, it is this Scherzo which later appeared in the *German Requiem* as a kind of triple-time dead-march, set to the text "Behold, all flesh is as grass.") But the substance of his idea was too mighty for utterance through the intended medium of two pianos. Neither was it well suited to purely orchestral treatment. Yet the orchestra was essential if the idea was to be given appropriate body. So, in 1857, he undertook to make of the sonata a kind of symphony with piano obbligato — a far cry enough from the conventional piano concerto, but the only form in which the substance of the idea and its pianistic character could be realized. The Scherzo was abandoned, and a new Finale had to be composed — in itself no light task, for no ordinary type of piano-writing would be congruous with the substance of the first two movements.

Anyone can see that the towering principal theme of the first movement (sketched at A in the illustration below) was originally conceived, not for the orchestra but for the piano. No other instrument is so homogeneous in tone throughout a very wide register; and this subject demands not only that homogeneity of tone but an incisive, ringing, dynamic attack that is beyond the power of any orchestral combination. Yet that lack is almost

made up, not only by a remarkably skillful use of the orchestra, but by the very sweep and energy of the design itself. And when one remembers that this music was the work of a young man of twenty-four, all disposition toward the criticism of minor defects is stilled. Seldom, if ever, has a genius of that age produced the equal in profundity of this work. Schumann's command had been fulfilled.

Naturally the musical world of that day, accustomed to the species of brilliancy common in the concertos of men as great as Mendelssohn and Liszt and Chopin, was not prepared for such a work as this. After a promising trial performance under Joachim at Hanover, Brahms played the concerto at Leipzig in January 1859. The music, as he wrote after the performance, proved "a brilliant and decisive — failure." Some hearers, indeed, actually hissed; but this seems to have been the only feature of the occasion which aroused Brahms's ire. Yet the failure to achieve a public success was a serious setback. Schumann's prophecy of 1853, acclaiming Brahms as a sort of musical Messiah, seemed to the musical world to have been falsified. And it is quite possible that the delay in producing an actual symphony (Brahms's First did not appear until 1876) was in no small measure ascribable to the unfavorable reception of this first symphonic effort.

The first movement (*Maestoso,* D minor, 6-4 time) has the classical tutti exposition which Liszt and even Mendelssohn had abandoned. But anyone can see that so weighty an idea could not be introduced by pianistic flourishes. Seldom indeed has the implication of the term *maestoso* been more fully exemplified than in the opening theme, with no more than an ominous drum roll for preamble. (It is suggested in Quotation A, but even the whole score, which is not very thick, does not to the eye reveal the power that comes out of the orchestra.) It is dwelt on at some length.

There follows a deeply felt strain in the violins (Quot. B) which is not the second subject proper but is equally significant. (In the midst of this appears the Brahms "motto," here F♯-A-F♯.) The true second subject does not occur in the opening tutti. The main theme returns, more powerful than ever, acquiring an after-phrase which prepares the entrance of the solo.

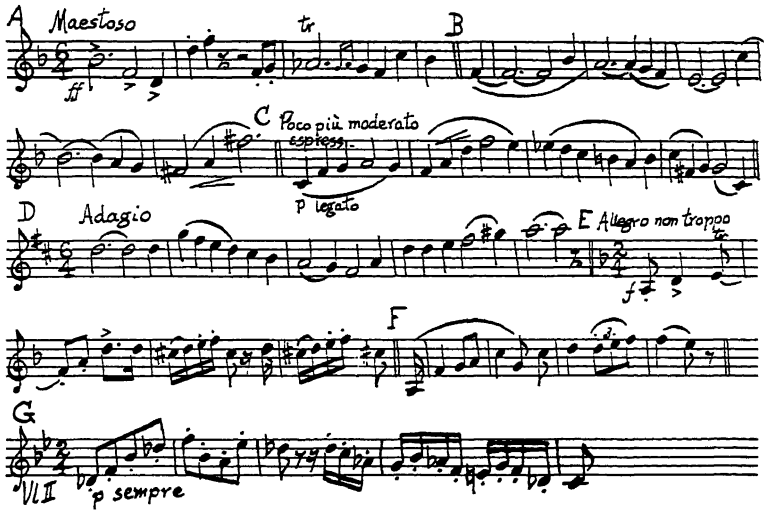
This entrance is on subordinate matter — figures in thirds and sixths over a continuation of the preceding orchestral bass. It grows in power and culminates in a vivid dialogue with the orchestra on the trilling descent (not shown above) of the main theme. The orchestra completes the period, however, with that theme. The piano then takes up the subordinate

theme, B, and its continuation, warmly figurated; and with the fading of this the true second subject appears.

This is offered by the piano alone — a chorale-like melody (Quot. C) contrasting in temper but not in sobriety with the first. It is completed by a pianistic version of the concluding strain of the opening tutti, which fades into high orchestral contemplation.

The development begins with forceful octave-passages in the solo which evoke the main theme's opening phrase in the orchestra and continue to rumble threateningly during several repetitions of that phrase. Its force being at length expended, the fervent strain shown at B appears in the basses, impressively imitated in simple octaves in the piano. Then comes a new version, now very energetic, of the solo's opening figures; and this presently grows to a tremendous rhythmic alternation of chords between solo and tutti which announces the recapitulation.

Now, for the first time, the opening phrase of the main theme (A) is sounded by the piano, whose incisive tone suggests its power more fully than did the orchestra. The rest of the recapitulation is similarly vivified, up to the entrance of the second subject (C), which is now in D major in the solo. The continuation is still in the former order, and there is a brief coda, actually above any former high level of power.

The second movement (*Adagio,* D major) is also in 6-4 time, and on

Brahms, Concerto for Piano and Orchestra No. 1, in D minor

that account offers less contrast with the first movement than is usual. (This would have been less noticeable in the original version, with the Sarabande-Scherzo intervening.) In the original manuscript of the score appears the superscription *Benedictus qui venit in nomine Domini*—a palpable reference to Schumann, whom Brahms often addressed as "Mynheer Domine." The orchestra sets forth the main theme (Quot. D), upon which, instead of repeating it, the solo makes grave and thoughtful comment, rising soon to a figurated lyricism of ineffable gentleness.

The middle of the movement is made on a new strain that, begun by the clarinets in thirds, evokes a moment of passionate eloquence in the solo. Then the main theme returns, only slightly elaborated.

The Finale is essentially in the form of a Rondo. It opens (*Allegro non troppo,* D minor, 2-4 time) with the principal theme in the unaccompanied solo, which then vigorously accompanies the orchestra in the same thought. A luminous figure in the piano accompanies the transition to the second theme (Quot. F), which the solo also presents, only its bass being doubled by the 'celli. The main theme then returns, more strenuously orchestrated than before, and the third rondo theme follows. This is shown (Quot. G) in the shape of the fugato-subject on which it is developed. The first theme, when it returns, is much heightened in color, and the second is now similarly raised to passionate intensity. A cadenza emerges (written by Brahms), and there is reference to the third theme and a curiously pensive version of the first before the vivid Coda.

Concerto for Piano and Orchestra No. 2, in B flat major, Op. 83

On July 7, 1881, Brahms gave to Elizabeth von Herzogenberg the first intimation of the existence of this work: "I should like to tell you that I have written a tiny little piano concerto with a tiny little Scherzo." This characteristic vein of understatement was varied in a later letter to Wüllner: "I am to play a new piano concerto in Leipzig in October. Would you perhaps come to hear it? It can really compete with any of them! I believe it is the longest—!!"

Dr. Billroth, to whom Brahms sent the score for a few days of study, praised its "musical music," its fundamentally joyous mood, and (of all things) its playableness; and Spitta, admiring with a kind of awe the manner in which the solo instrument was handled, remarked: "I have always pondered over your individual technique in writing for the piano. We

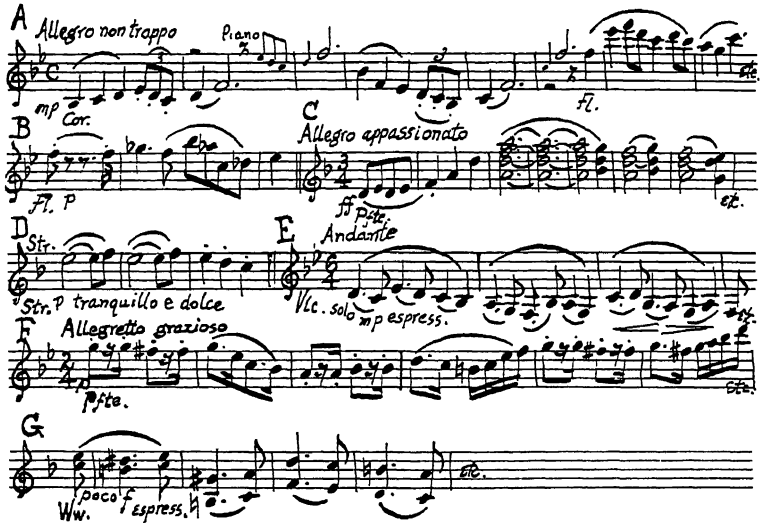
historians must believe that nothing falls directly from heaven; but how this technique derives from the work of your predecessors I cannot see."

The technical maturity of the work, in comparison to the D-minor concerto, written some twenty years earlier, is unmistakable, although that is no disparagement of the earlier effort. It is true that the D-minor became a concerto only because it obstinately refused to become a symphony; while even the introduction of a Scherzo, raising the number of movements to the conventional symphonic four, does not in the least make of this a symphonic piece. It is, indeed, richer and deeper in idea than many a symphony; but it is in nature a concerto and nothing else. It is the work, not of a young man who has for the first time come to grips with tragedy, but of an almost old man who seems to have discovered something very like the fountain of youth. Since he is almost old, there is no extravagance of joy, but rather a keen sense of well-being, expressed in phrases unimaginable by any but the deeply experienced.

The horn opens the piece with a two-bar phrase of quiet assurance which in the second bar is supported and then gently echoed by the piano. Another horn phrase is similarly treated (the two are quoted at A in the illustration above); then a further hint of warmth comes in a somewhat more motile strain in the winds (also shown at A) that is immediately recast in minor by the strings. The solo, now subtly invigorated, passes from contemplation to action. Its thought is improvisatory rather than thematic; its passages are brilliant, yet they have a lyrical core, hinting presently at the horn theme and then, between high and low pedal F's, preparing for a more extended and sonorous exposition of the theme by the tutti.

This is not, however, the extended, classical sonata-exposition. There is reference to rather than explicit statement of the second subject and other important matters, but a considerable expansion of the main theme by the solo is thus prepared .The final phrase shown in the illustration at A is similarly expanded, as well as that in bars 4 and 5; and at length the second subject appears, at first in the horn, answered by the strings, then in the flute (as shown at B) with a similar answer. Its continuation is made scintillant with widespread piano-figures (*molto dolce e leggiero*); then, in F minor, unaccompanied, the solo begins a development that increases until it has to be taken over by the tutti. The three first rising notes of the main theme are conspicuous toward the end of this development. Then there is a dwindling, and against a murmuring figure in the piano the recapitulation begins.

This is more a new development than a restatement, but the former features, largely in their original order, appear. There is high enrichment, but not the brilliance of the virtuoso Coda.

The second movement is the "tiny little Scherzo." It is not so called in the score, but is merely marked *Allegro appassionato.* (Its opening theme is shown at C.) Its first energetic figure is continued in a long sweep of passionate melody that is also hinted at in the illustration. The second sub-

Brahms, Concerto for Piano and Orchestra No. 2, in B flat major

ject (Quot. D) is more undulant and quiet, not greatly differentiated in rhythm but charmingly irregular in its phrase lengths. A middle section, in D major, is begun by the tutti in incisive, staccato phrases and answered by the solo in swift, suave octaves. This section is relatively short, and the recapitulation of the opening, although much altered, will easily be followed.

The third movement (*Andante*) is again in B flat. The solo 'cello first sings the wonderful main theme quoted at E. (Remember to think the measure as 6-4, and not as the 3-2 in which the ear is all too likely to hear the theme.) As in the Brahms Concerto for Violin, this slow-movement theme is never uttered in its entirety by the solo. Yet its figurations, elaborate but never merely ornamental, keep to the feeling-range proposed at the beginning. Not the contour of these figurations, but their appropriate

sonority in relation to the theme, is doubtless that admirable technical virtue so much admired by Spitta. So much of variety is produced in this way that no second theme is needed. Toward the end there is a brief interlude in F sharp major, marked *Più adagio*, in which the wide-spaced notes of the piano, covering almost the whole keyboard, accompany with appropriate luminousness an exalted melodic strain begun by the clarinets. This sort of delicacy then provides a background for the returning main theme and the epilogue.

Disarming simplicity characterizes the opening of the last movement (*Allegretto grazioso*), whose theme (shown at F) trips out in the solo on quietly active notes that amply fulfill the sense of the superscription. No more positive denial of the overenergetic treatment accorded this concerto by many great virtuosi should be needed than this clear definition of character for the final movement of the piece.

Even the orchestra, in the tuttis, deals very gently with this theme and refrains altogether from that boisterousness — as the solo should from the glitter — that is so often taken as the *sine qua non* of the conventional Finale. Neither is any garish contrast provided in the second subject. This (as is suggested at G) begins in A minor, modulating later to the "proper" key of F. Note that the curve of the melodic line, here smoothly *legato*, follows that of the opening measure of the main theme. Such subtleties of structure *may* be inadvertent, but they occur frequently in the music of Brahms.

A third strain, very delicate and compressed within the compass of a fourth, with staccato chords in the orchestra for accompaniment, completes the thematic matter. With such lucid themes, the developments are naturally not obscure. The Coda, *Un poco più presto*, begins with a slight variant of the main theme in the solo, unaccompanied. Its brilliance is sufficient for the character of the thought, and more than that so mature an artist as Brahms would have disdained to offer.

Concerto for Violin and Orchestra in D major, Op. 77

This noble example of the concerto form was written at Pörtschach am See, where Brahms, in the summer of 1877, had found a congenial summer residence. The Second Symphony, the Violin Sonata in G, and the Second Piano Concerto were all either conceived or completed there; and in all these there is to be found something of the elevation of mind that is so fully attested in the composer's letters of the period. There is here an in-

teresting parallel to that period in Beethoven's work which produced his Fourth Symphony, his Concerto for Violin, and other works of such lofty serenity as he was never able thereafter to regain.

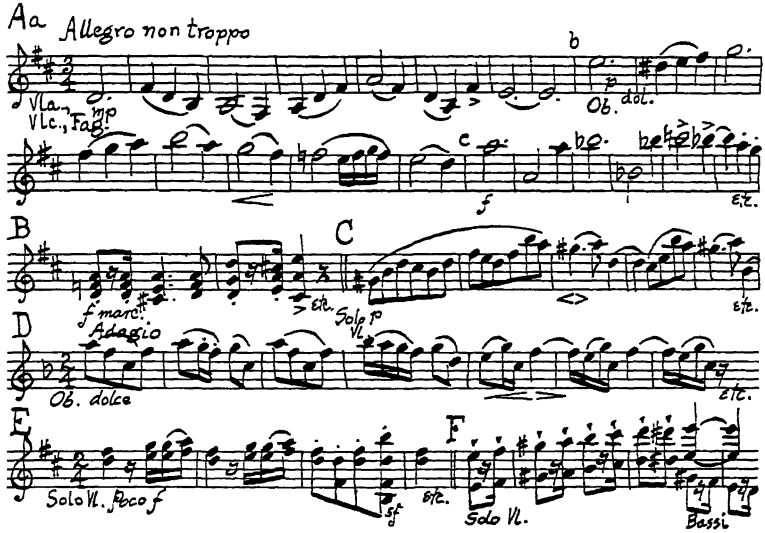
The undistorted curve of Brahms's opening theme (shown at A*a*, below) is serenity itself. Like the opening of the symphony in the same key, it contains but two notes not belonging to the tonic chord. Of these the final note, E, prolonged, becomes wonderfully colored by the quiet harmony of C major, which seems to amplify the wide spiritual space that has already been opened to view. (See Quot. A*b*.) The motion of this strain, in the oboe, is wholly conjunct in contrast to the wider curve of the arpeggio of the first strain. And the whole theme is completed by a third pattern — a vital progression of octave-leaps. (Quot. A*c*).

All this is presented as the beginning of a conventional tutti-exposition of the movement. The first strain of the theme is developed for a moment in imitation between the basses and the violins. Then follows another quiet curve that might (mistakenly) be supposed to be the second subject. It eventuates only in indeterminate, expectant figures whose purport will not now be revealed, and in a moment of mysterious dwelling on diminished-triad harmonies. Then a sturdy figure (Quot. B) emerges which is the closing subject of the exposition. It is somewhat turbulently developed.

Out of this the solo emerges with energetic passages that seem gradually to reduce to silence the echoes of the closing subject in the orchestra, and to prepare for its own more impassioned or more poetic version of the themes that have been offered for discussion. The whole composite main theme is dealt with — its first strain in the solo itself, and the other two in the orchestra with appropriate ornamentation by the solo violin. The approach to the second subject as made in the opening tutti is then similarly elaborated; but the fluid curves which formerly led only into mystery now unfold in a strain of melody (Quot. C) whose appeal is irresistible. After the moment of mystery, which follows and now seems more pregnant than before, the solo attacks the closing subject in chords that seem almost more energetic than had been the utterance of that theme by the whole orchestra.

The tutti begins the development with the principal theme, punctuated by the rhythm of the closing subject, and goes on with brief reference to the theme shown at C. The solo enters with the phrase of mystery, and this, continued in the orchestra, is embroidered by the solo with delicate figurations. The octave-leaps (A*c*) then become an amazing feat of leap-

ing ninths in the solo, scrambling over the fingerboard from the nut almost to the bridge. The closing theme is also developed. There is a complete recapitulation, considerably enriched in its dealing with the theme marked C, and the conventional pause for the cadenza follows. Joachim composed a cadenza which probably had Brahms's full sanction, but other violinists (notably Kreisler) have availed themselves of the composer's permission to offer their own inventions. The eloquent Coda enters with a note of high poesy and goes on to conclude a movement which is patently of symphonic weight.



Brahms, Concerto for Violin and Orchestra in D major

The slow movement opens with a quiet theme in the oboe, *Adagio*, in F major (shown at D, above). It is accompanied by the wood winds only, whose color accentuates its contemplative character and at the same time makes for effectiveness in the tone of the strings when, as solo or tutti, they enter. The solo makes as if to repeat this theme, but offers instead a lofty fantasia on a few chosen phrases of it. Indeed, the solo never plays the theme in its original form. There is a middle section whose key is gradually clarified as F sharp minor. It is more florid in design and more impassioned in tone. After this brief excursion, the opening thought is resumed and is dealt with in even loftier fashion.

The Finale (*Allegro giocoso, ma non troppo vivace*) opens with a

theme (Quot. E) that pointedly recalls the composer's Hungarian Dances. Each of its two strains is immediately amplified by the tutti. A transition leads to an even more vigorous second subject (Quot. F) beginning with strongly rhythmed octaves in the solo violin. The form of the movement being approximately that of the Rondo, the principal theme then returns and is followed by a third theme in triple time (not quoted above) which offers a contrast of quietude to the almost boisterous energy that has so far ruled.

The conventional recurrence of the first theme after the third is omitted, the second subject taking its place. The last appearance of the main theme is thus soon reached. It is given with full energy by the tutti. A brief expansion, ending in a short cadenza (this time provided by the composer and soon lightly accompanied), leads to the Coda (*Più presto*), in which both principal and second themes are vivaciously presented in what is the equivalent of 6-8 time.

A tremendous virtuosity is demanded of the performer of this work. Yet, while it thus fulfills the expectation aroused by the designation *concerto*, there is even in the last movement no derogation from true symphonic character.

BRUCKNER

Symphony No. 1, in C minor

THE chronicle of Anton Bruckner's life, if read with the expectation of startling events, turns out to be more nearly a blank than that of any other great composer. Even Schubert, whom we think of as almost removed from the ordinary world, had a circle of friends who formed for him a miniature public and so a miniature world, wide enough for his imaginative needs. But Bruckner, for most of his life, had neither public nor champion. He had, however, One to whom he looked for more, perhaps, than public or earthly champion could provide. No artist in history was ever more devout, and it was this inviolable faith that kept from disintegration that singular belief in his musical powers which, like Richard Wagner's, never wavered.

Minds, personalities, and musical purposes more unlike than his and Wagner's could hardly be imagined. Yet, to Bruckner, who dedicated his Ninth Symphony *"an meinen lieben Gott* — that is, if He will accept it," Wagner appeared as the supreme genius — that Wagner whose divinity was the "purely human" and whose music, as we see it, was more obsessed than any other's by the flesh and all its temptations. Bruckner seems to have been largely unaware of literature. Indeed, his verbal utterances were not only, all his life, in the broadest Upper Austrian dialect; they reveal, also, a simplicity of mind in worldly matters that is hardly imaginable as the complement of his musical depth. He could thus in no sense be regarded as an imitator or even a disciple of that master.

He is often grouped with Mahler as an antagonist of Brahms. But his

mind, in its way of contemplating the mysteries which form his "subjects," is as unlike Mahler's as it is unlike Wagner's; and his musical methods are far more orthodox. We seem to understand his musical *language* without difficulty, but his musical *thought* often turns out to be concerned with something more remote than that which his language suggests.

Like Schubert, he was the son of a schoolmaster and was bred to that calling. Music, although he was no prodigy, was his chief interest; and the organ, of which he at last became a master, was his chosen instrument, although he learned something of the violin and the wind instruments as well as the piano. His father, his first teacher, died when Anton was twelve. His mother thereupon secured his admittance to the choir of an Augustinian monastery at St. Florian, where he prepared himself also for his first school, at Windhaag. Here he began to compose in earnest. His first Mass, in C, paved the way for a better position at Kronstorf, where he was able, by walking three times a week to Enns, to have lessons with a competent organist, Zenetti. Here he began to realize the significance of Bach.

As late as 1855 he took more examinations for schoolmastership, but since no position was opened, he applied for and won the post of organist at Linz. Going periodically from here to Vienna, he had lessons in theory from Simon Sechter, the teacher with whom Schubert, just a few weeks before his death, had arranged to study. Sechter's method was dry, and he asked his pupils not to compose while they were pursuing lessons with him; and Bruckner, even more docile than Brahms, obeyed, almost literally. "I have never had a more industrious pupil," Sechter wrote him. The lessons continued for five years.

In 1863, when Bruckner was almost thirty-nine, he heard the first performance of Tannhäuser to be given at Linz. In that same year he composed a symphony in F minor, and in the following year another, in D minor. These are essays toward the problem of the symphony and are not counted among his mature works. But whatever may have been the actual impact of *Tannhäuser* on his style, it can hardly be doubted that the opera proved an irresistible stimulus to composition. The First Symphony (proper) dates from 1865, the year of the first performance of *Tristan* at Munich. Bruckner heard that performance and met Wagner, who seems to have taken an unusual liking to the obscure composer. But to ask Wagner to look at his first symphony was beyond Bruckner's daring at that time.

There is little in the symphony that can be said to derive directly from

Wagner. Neither can we see, today, the boldness which made Bruckner speak of it later as a *kecke Beserl*, "a saucy young thing." But we can sense a musical mind that knows the meaning of notes.

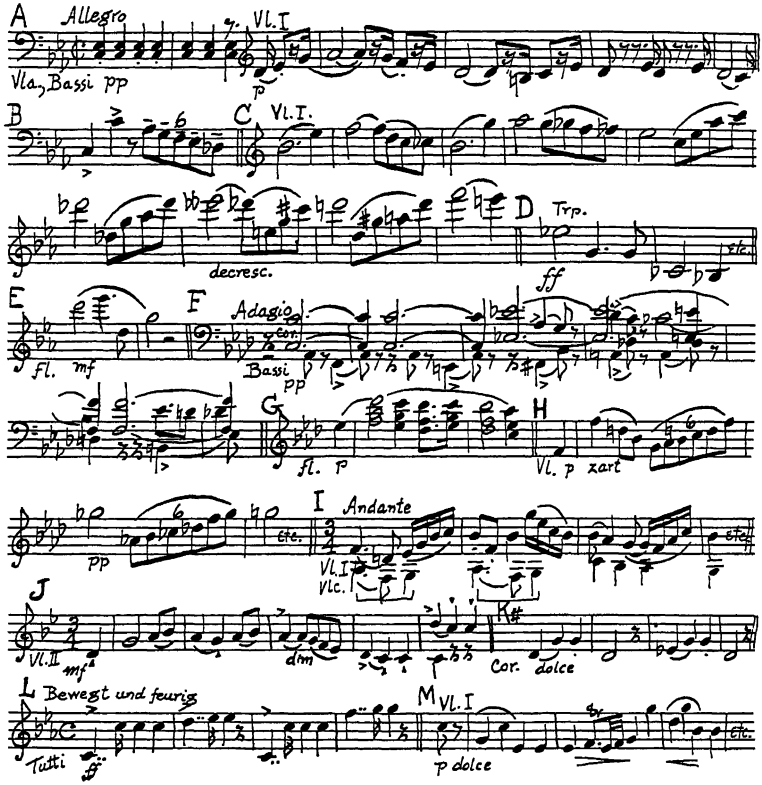
The main theme enters above quietly treading C's in the basses, with the violas' E♭ barely defining the C-minor harmony. The first two bars (see Quot. A, below) hint at an intensity which might easily have been made to rise to a degree of passionate protest. Instead, there is negation — even abnegation, if you care to go so far — in the next two bars. The first phrase then recurs, rising now to C but subsiding as before, and the bass, descending, makes the cadence indeterminate.

One expects more of this thought, but there is only reiteration of the cadence-notes, actively harmonized and crescendo, with the hopping figure of the opening interjected with increasing force in the winds. At the peak of the rapid crescendo the basses powerfully assert the figure shown at B, while the violins have angular broken-chord passages and the winds continue the hopping. A dwindling of the broken-chord figure forms the bass to the returning main theme, which fades into another indeterminate cadence, continued by a smoothing of the angles of the violin figures as transition to the second theme. This, shown at C, appears in its proper key of E flat major in the violins.

It is as warm-hearted as one could wish, but there is no trace of erotic passion. It is repeated by the 'celli and violas, a little enriched by the horn, and is suddenly broken in upon by a loud tutti. The substance is once more the angular broken chords with a vigorous new bass and a leaping figure in the high winds. This is continued without abatement, rising sequential harmony increasing the tension, to a bold and terrible passage of culmination in which the trumpets have the theme shown at D, accompanied by rushing thirty-second-note figures in the strings that remotely suggest the *Tannhäuser* Overture.

This we shall rightly take as the closing subject of the exposition. After full presentation it is suddenly reduced in force, and a figure (Quot. E) in the rhythm of D makes transition to the development. This is begun on the same figure, which grows rapidly in force and is soon intoned at full intensity by the brass to the agitated accompaniment of the thirty-second-note figure in the violins. After a long subsidence which makes use of the two cadence-notes of the main theme (Quot. A) the hopping rhythm of that theme returns, growing finally into the theme's principal strain, accompanied by the triplet figures from B. The culmination is on the two-note cadential figure with the triplets beneath and the high contrast, *ff-pp*

on the two notes. There is a singularly warm and fluid epilogue leading to the recapitulation.

This repeats the exposition with some not very striking additions. The second subject (Quot. C), beginning as before in the violins, is repeated, this time by all the basses, and the harmonies, throughout, take on a re-

Bruckner, Symphony No. 1, in C minor

markably novel color. The closing theme is not recapitulated. Instead there is a turmoil on the rhythm of the main theme, with that thought and also the second theme forcefully intoned by the trumpets.

The *Adagio* is the crown of the symphony. Indeed, in the opinion of many, it yields nothing, either in structure or expression, to any of Bruckner's later slow movements. It presents its thought with singular assurance; yet it borrows nothing from any earlier or contemporary composer. The thought is the reflection of an experience hardly familiar to most of

us; yet it is so lucidly set forth that we feel no strangeness. The curiously syncopated rhythm, which is all too easy to mistake, at first, for an "on-beat" measure, is shown with the essential harmonies at F, above. It has the solemnity of a funeral march; yet it does not wear the trappings and the suits of woe. Neither does it protest too much. Three flutes, with only the murmur of the tympani below them, soon reveal the calm reality that has held in check the earlier grief. (Their phrase is shown at G.) And in a moment the violas begin an arpeggiation that is to accompany the contrasting theme (H) — a strain that on the surface seems almost passionate. But we soon discover that this is not the passion which we know all too well. Its wings are strong and they bear us high, but we alight without shame.

With no hint of the opening theme to round out the first section, we are now in another region. The tempo is *Andante*; the theme, in 3-4 time, that which is shown at I. (The bracketed figure in the bass is of considerable import.) The atmosphere is brighter here, and there is a similar lack of taint from earthly things, even though the lines of melody and the modulations often closely resemble familiar warmths. The violins at length generate a running figure as obbligato to the approaching conclusion, and this runs right on as the opening march-rhythm is resumed. The whole substance of the opening is now enriched by this and other polyphonic additions, and the end is on an augmentation of the contrasting theme (H).

The Scherzo is quite in the conventional vein and the conventional form, save that its second section is not repeated. There is first a vigorous twirling and hopping, all on the chord of G minor. Then the theme (J) begins its plebeian capers. You cannot but smile at the little echo of its last bar, high in the flutes, and you will smile more broadly when that echo returns in the violas, after a slower phrase in the horns, and in the low bassoon, after the repeated theme. The twirling string figure returns, and there are new figures in the dance melody, but the mood does not change, even with the second section.

The Trio is in G major, and much slower. The theme is in the horn, continued by the oboes (as is shown at K). The violins have a long staccato descent for counterpoint. The whole Trio is very short. Thereafter the Scherzo returns, without its opening flourish, and there is a brief Coda.

The Finale (*Bewegt und feurig*, Fast and fiery) opens with the sturdy theme shown at L. The first bar is in solid unison; against the rising notes of the second, the strings incisively descend the scale. The dotted figure

of the second bar is presently diminished to the length of one beat, and these figures follow each other more frequently so that the whole idea of the main theme culminates in a passage in which the dotted rhythm occurs on every beat of the bar. Then the original shape of the theme returns, now with a feeling of still greater force; but the restatement is brief.

A few bars of a broad figure that feels like an augmentation of the dotted rhythm make transition to the second theme (Quot. M). Although this is marked *Ruhig* (Quiet), and although the 'celli have a sonorous supporting melody, the marching energy is by no means wholly dissipated. The violas rap out each after-beat in a figure of their own, and this, migrating to the basses, serves to animate the continuation of the theme.

This culminates in another rousing tutti, with what might be called a closing subject, very assured, in trombones and horns. The theme is hardly differentiated from the whole marching fabric, however, and perhaps does not demand recognition as a new theme.

The rest of the movement is developed from this material. A long but perspicuous working out leads in a wholly natural way to the recapitulation, much shortened, of both themes and a forceful Coda in C major.

Symphony No. 3, in D minor

Bruckner's Third * is often called the *Wagner Symphony*, since it was dedicated to that master. Bruckner visited Bayreuth in 1873, while the festival theater at which the *Ring* was to be performed was building, and took both his Second and Third symphonies to Wagner to learn his opinion of them. Wagner was naturally preoccupied with the coming festival and asked him to come back in three days. Bruckner begged him merely to glance at the themes, which, he thought, would sufficiently orient him, and then told him he hoped to be allowed to dedicate a work to him. The Second evidently made no great impression, but the Third engaged his interest, and he asked Bruckner to leave it with him until the evening. Wagner, who was seldom impressed by other composers' music, was much struck with the work, and said, "The dedication is all right. It will give me great pleasure." But the next day Bruckner couldn't

* His Second, in the same key (C minor) as the First, is a less daring work than the First, and is nowadays so overshadowed by the greater works that followed it that it is perhaps less highly regarded than it deserves to be. Partly because of its lesser interest for the public and partly from limitations of space, I omit it from consideration here, and go on to the Third, which is by common consent one of his greatest achievements.

remember which symphony Wagner had preferred, and wrote him a note: "Symphony in D minor, where the trumpet begins the theme?" The note is extant, with Wagner's "Yes, Yes! Cordial greetings" and his signature scribbled on the same sheet.

The symphony was completed in the summer of 1873, but as was frequent with Bruckner, was revised in 1877. The first performance was to have been conducted by Herbeck; but his sudden death, shortly before that date, threw the burden of conducting it on Bruckner himself. He was quite unskilled, and the performance was a complete failure. Hardly a dozen people remained in the hall when it was finished. Bruckner was thoroughly disheartened, even though Mahler and others tried to convince him of their sincere interest. But he was really cheered when the publisher Raettig, in spite of the public reaction, offered to publish the piece. (He actually did so, at his own expense.) It is likely that the dedication did much to set the Brahms party in Vienna, whose most active mouthpiece was Hanslick, against the timid composer who had in some measure been pitted against Brahms by the Wagnerites as their champion. (Brahms himself stood aloof from the whole controversy.)

Bruckner's imperturbability in the pursuit of his idea is well exemplified in his setting forth of the main theme, shown at A, below. Four bars of figuration on the chord of D minor precede it, and its inner strength is both partly revealed, in the tone of the trumpet to which instrument it is entrusted, and partly concealed, by the persistent *piano* in which it is first uttered and by its being continued in the horn. Continued, rather than concluded; for the horn phrase stops on an active note, and its last motive is echoed by the flute. Something in these last two notes provokes a hastening of them (in diminution) and a swiftly attained climax.

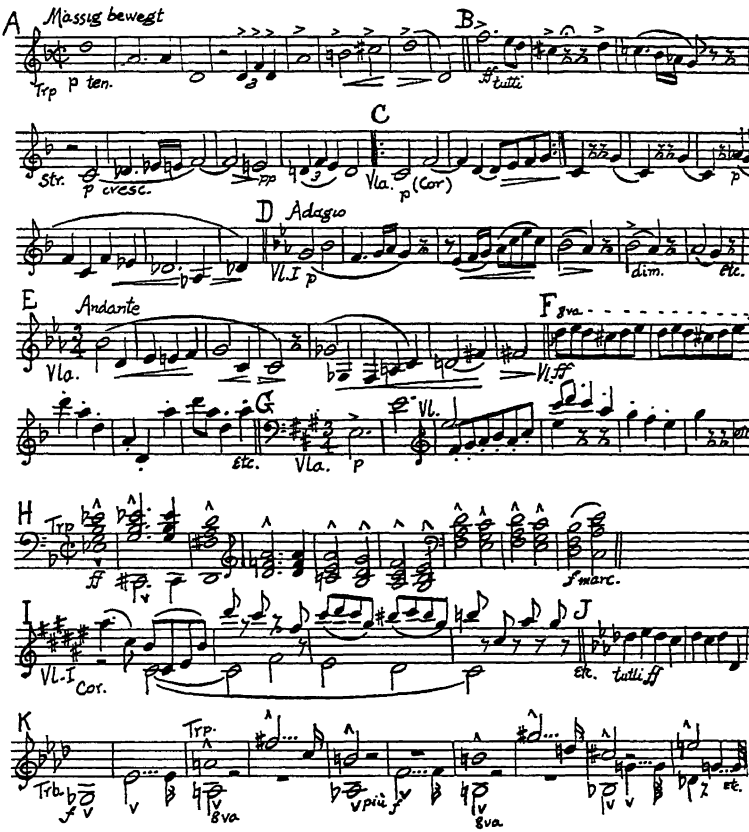
We shall probably expect the main theme to be vigorously asserted throughout. Instead, the first forceful ejaculation has a curiously solemn soft answer (Quot. B). As in bar 4 of A, there is in the last bar of this sober phrase a triplet of half a bar's value — a rhythm often, from its frequency, called the "Bruckner rhythm." This figure is dwelt on at some length, culminating in an insistent chromatic descent in most of the orchestra which the triplet figure, in the violins, accompanies. The main theme, again in the trumpet, returns; but its first three notes are at once imitated, again in diminution, with another crescendo and with the same ensuing ejaculation as before.

This time the approach is to the second subject (Quot. C), begun in the violas but continued in the horn, and accompanied by a gentle figure

on the "Bruckner rhythm" in the violins. Again there is great tenderness that grows to a sonorous climax, but never a hint of the erotic. The Bruckner rhythm has become an obsession, and continues even after the second theme is ended. It also accompanies the closing theme — a long line of broad phrases, alternately *ff* and *pp* (not quoted in the illustration). This subsides into a succession of grave harmonies that conclude the exposition and begin the development.

This begins with the first phrase of A, augmented, sounding very quietly from the horns in F minor. Its inversion follows, in the bassoon, and then, in its original contour, in stretto in other instruments. The softly solemn phrase from B follows. Much of this is repeated in G minor. Against a pizzicato figure in the strings, the first phrase of B, also presently inverted and in stretto — and also, as the excitement increases, in diminution — grows to a tremendous assertion of the main theme in unison in the whole orchestra. The inversion of the opening figure, still *fff*, has for accompaniment the wild arpeggiations of the opening in the strings, and the tumult is soon heightened by a hastening of the speed to *lebhaft*. The tympani emerge on a low E, still roaring, but are suddenly reduced to *pp*. Then the string figure in the Bruckner rhythm that accompanied the second subject appears, supporting a strain in the first violins that begins like an augmentation of the ejaculation shown at B. The winds answer with a two-bar phrase on the diminished third (E♭-D-C♯-D), and this latter, antiphonally in strings and winds, prepares the recapitulation.

This will be followed with ease. It is considerably condensed. The chief feature of the Coda is a chromatically descending bass figure (C-B-B♭-A) that cannot help remind us of that awful bass-passage that sums up the tragic first movement of Beethoven's Ninth. Against this *ostinato* figure flutes and oboes maintain insistent D's, and horns, trumpets, and trombones in cross-rhythmed patterns drive home the stern sense of the opening of the main theme. The solemn phrase of B appears with dramatic softness for a moment. Then the tense beginning of that passage, combined with the opening notes of A and the background of arpeggiations in the strings, brings the end.

For a moment, Beethoven's voice seems to sound in the opening of the ensuing *Adagio (etwas bewegt) quasi Andante*. But the kernel of the thought lies rather in the second phrase than in the first; and without any repetition of those notes, the two-note group of the fourth bar (the theme is indicated at D) is reiterated, descending with always darkening harmonies to A flat minor, where its direction seems for the moment quite

Bruckner, Symphony No. 3, in D minor

lost. Next door, however, is the G-major chord — close enough to C minor and its relative, E flat, so that we are again quite oriented. Here bar 3 of the theme is the topic; and above a rising bass, and with the two-note figure in the background, this is made to reach a passionate climax — passionate, however, in no Wagnerian sense. It pauses for a moment while the strings remind us of gentler things. The passion bursts out again, with the same reminder following. Then, with never a hint of the opening, they sing a quietly aspiring strain that brings the section to an end.

The ensuing second theme is a complement rather than a high contrast to the first. It is in triple time, and faster — *Andante (quasi Allegretto)*. The violas sing the long cantilena (it is suggested at E, above) with only the higher strings for accompaniment; then the bassi take it through with an imitative phrase added in the clarinet. After a moment of silence the

strings have a hesitant third theme, hymnlike and yet, as the composer marks, *misterioso*. This forms the middle section of the movement, its last two bars being elaborated for some time. Then the viola theme returns, having a fluid figuration in the violins for enrichment; and this time the music is allowed to grow to great warmth. For conclusion there is a passage in canon between lower and higher strings. The last note, G♭, sustained in the horn, makes an expectant approach to the G♮ with which the main theme (D) now returns in the wood winds, accompanied by triplet figures, pizzicato in all the strings. There is high intensification, with the main theme presently in the horns and the rhythmic figure of its second bar elaborated in a texture that is appropriately Wagnerian, even though the thought is Bruckner's own. The conclusion is gentle and quietly assured.

The Scherzo, as always with Bruckner, descends frankly to the plebeian level. It is as characteristic as Beethoven's peasant dance in the *Pastoral Symphony*, but in its own way. The swirling of the first bar of F, above, beginning on the dominant of D minor, alternates with a gradually rising figure in the basses to set the clumsy-footed theme going on the tonic of that key. (The theme is shown as the continuation of F.) A long descent of the scale and a few stamping steps complete the first section. The second, beginning with the same figure, has a more winning melody, which need not be quoted. One might think it a dance of the village maidens. If so, the yokels will soon be heard to resume their rough but kindly gaiety.

The Trio is in A major, begun by the viola with the phrases shown at G. As counterpoint to this the violins have a hopping figure — this time graceful, not uncouth — with a legato continuation. The flute, equally amiable, concludes the section. The second part begins with the first theme (G) and the rest is a development of the first part. None of the sections, whether in Scherzo or Trio, is repeated; but the Scherzo returns, complete, after the Trio, in proper classical fashion.

The Finale begins with a sustained fifth (B♭-F) in the winds against which the violins have a rising four-note figure. Lower winds and lower strings are added in a general crescendo, at whose peak the apparent B-flat chord we have been hearing moves to the E-flat chord, exactly as if this were an establishing of the key of E flat. But the trombones and basses leap downward a whole diminished tenth to C♯ and then pull with all their might into D, the real keynote of the piece. The first harmony in this key is D major; but the trombones leap up an octave and insist on

the chord of D minor — the real tonality of the symphony. The approach to D minor and the rest of the theme (a firm descent of the scale) are shown at H, but leaping E's in the trumpets and A's in the horns maintain a continual dissonance and the theme comes to an indeterminate close. Out of this condition the introductory figures reappear, and the whole theme is repeated in E minor.

The second theme emerges out of the dwindling harmonies and string figures in the unexpected key of F sharp major. It is shown at I, together with its countertheme in the horns. Out of this comes a long, gentle discourse in the somewhat slower tempo of the new theme, the horn phrases alternating with their wood-wind answers and giving the effect of a chorale against the fragments of the violin theme.

Suddenly the original tempo is resumed, with a powerful passage in unison in the whole orchestra, save that the stern figure is syncopated by the lower instruments — a device that lends additional force to the utterance. Against this the trombones and trumpets presently interject another determined statement, whose already high tension is augmented by upward-striving figures in the winds. (Both these figures are shown at J and K.) The shouting is suddenly stilled and after a general pause the horns play their hymnlike strain.

Now the creeping figure of the opening begins, this time in the violas. The main theme returns, in F minor, giving the impression of a recapitulation, except that the key is too remote for that. The music is, however, easy to follow, being designed on the simplest of lines. The second theme (I) returns in A flat, somewhat abbreviated. Toward the end the main theme of the opening movement (whose rhythm is that of the brass shown at K) is emphasized by augmentation, and the close is long-drawn-out and sonorous.

Symphony No. 4, in E flat major (*Romantic*) *

The title *Romantic* is Bruckner's own, and there is a sort of program which appears also to have come from him. Read literally, it seems as

* This symphony was drafted and orchestrated in 1874; but four years later, and again in 1880, Bruckner made extensive revisions, the chief of which was the substitution of a new Scherzo for the original one. The first public performance of the work as it now stands was conducted by Hans Richter at Vienna in 1881. In contrast to the pitiable failure of the Third, the Fourth was a great success. Bruckner was in a seventh heaven of delight, and pressed a thaler into Richter's hand saying, "Take it, and drink a mug of beer to my health." Telling the story, Richter commented, "The thaler is the memento of a day when I wept." He had it soldered to his watch chain.

inept as any of the foolish stories that have grown up around pieces such as the "Moonlight" Sonata — stories that have pleased the public in a way quite unintended by the composer. It cannot, indeed, be reinterpreted, but since it is well vouched for it may be quoted:

"A medieval city — morning dawns — from the city's towers awakening calls resound — the gates are opened — on mettled steeds the knights ride out into the open — the magic of the forest surrounds them — forest murmurs — songs of birds — and thus the romantic picture is developed." It is characteristic of Bruckner that there is no lady in the picture; and to this extent the music is true to his program. There is, indeed, an insistent horn call, and the main theme becomes tumultous; other details can be forced to resemble the objects named in Bruckner's catalogue; but his musical imagery is far richer than his verbal or pictorial.

It will be evident, when the music begins, that we must attune our vision to vastness. After two bars of the *tremolando* chord of E flat, the horn quietly but expressively intones a motive on the elemental interval of the fifth. (It is shown at A, below.) It is dialogued between horns and wood winds, at length varying its shape but never its rhythm, for forty-two bars, all a preparation for the main theme.

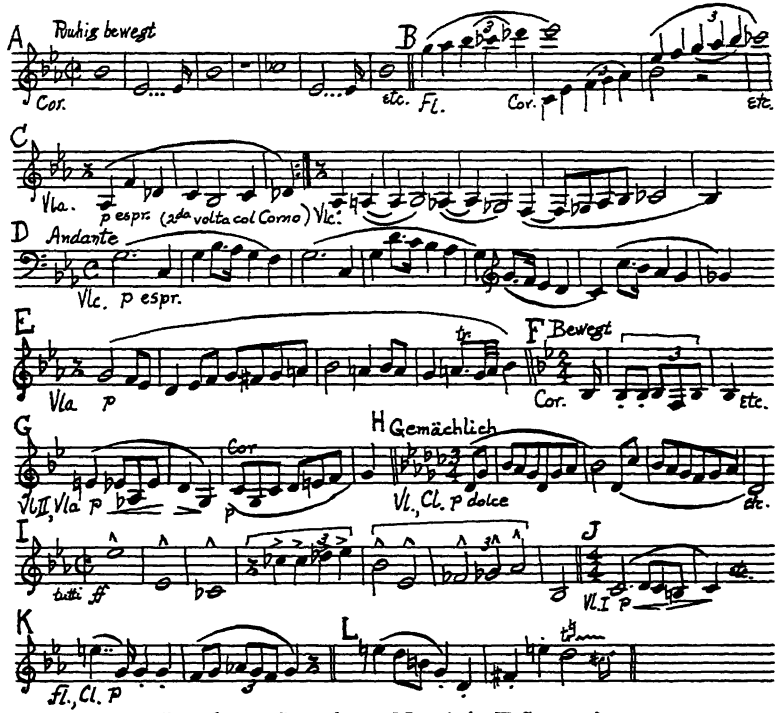
This (Quot. B) first appears as a rising scale figure in the rhythm of 2 + 3 which we have described as the "Bruckner rhythm"; but at the fifth bar the figure (still alternating with the horn) is made to descend, and after a crescendo the figure and its inversion are sounded simultaneously. Without any contrast or any deviation from the rhythm, but with colorful modulation, it arrives at last at a pause on F, the dominant of the B-flat key in which we should expect the second theme to appear. It comes instead in the richer key of D flat — a warm and sonorous strain in the violas, repeated in the horn, and completed in the 'celli (Quot. C). The other strings accompany in light, hopping figures, and the whole fabric has something Schubertian about it. (Passionate, however, it is not, nor even feminine.) In the accompaniment a hint — and presently the actuality — of the diverging scales of the main theme appear (not, now, in the Bruckner rhythm), and the heartfelt song spins itself out quite in Schubert's fashion.

Suddenly the main theme is remembered and is tempestuously accompanied by the strings. The outburst is brief, however, and when it has subsided there is a chromatic scale figure that rises to a moment of emphatic assertion in all the brass. After a short pause, the tripping figure that accompanied the second theme dances about for a moment, yielding

soon to a long, descending scale pattern that brings the exposition to a close.

Against this descending scale the horn call (Quot. A), now in clarinet and oboe, begins the development in the obscurity of E flat minor. F major soon emerges, however, and with it a long evolution of the figures of the main theme (Quot. B). It is shaped in broad sequences, with the same wavelike undulations of climax and quietude that marked the design of the second subject; and it comes to an end with the solemn intonation of the augmented strain of the second subject (Quot. C).

The recapitulation restates the original elemental horn call, now "very quietly and solemnly," and with an exquisite background figure in the flute and the muted violins added to the supporting *tremolando* chords. The other themes are also restated, with differences chiefly in the instrumentation. The sudden outburst of the main theme, as in the exposition, soon evokes a faster tempo and a spacious and sonorous Coda.

The slow movement (*Andante*, C minor, 4-4 time) begins with a hesitant, rather Schumannesque figure in the muted upper strings that will

Bruckner, Symphony No. 4, in E flat major

serve as accompaniment to the actual theme in the 'celli (Quot. D, above). Its first interval is a sinking fifth, and although it soon strains upward, descending motion, with its connotation of dejection, is characteristic of the whole thought. After a brief interlude, similarly hesitant, the theme is resumed in the winds to the same figure of accompaniment. It has a long, hymn-like strain for conclusion.

The violas, still against the opening figure, pizzicato, have what may be called the second subject (suggested at E) — a more improvisatory strain, singularly eloquent for all its quietude. The figure of the interlude after the main theme recurs in the solo flute, then in the horn, and is then somewhat developed to make transition back to the main theme, now in the horn in C flat. The violins and violas have new figures of melody against it, and these accompany the theme as it migrates to the winds and to the basses, the climax being rich but not overintense. The main theme then returns as at the beginning, save that new phrases of accompaniment are added in winds and horns. The second theme, now a tone higher than before and strangely colored by the transposition, reverts again to the main theme whose first strain is imitated in canon. A new and more animated figure of accompaniment appears in the strings, and this rich substance is developed to an imposing climax. At the peak of it the trombones and basses march down the scale in a way that cannot but recall Wotan's "contract" theme in the *Ring*. Tension is high for some time, with still more colorful figures in the violins and the rhythm of the first interlude (which now resembles the bells that ring in the Grail scene from *Parsifal*) proudly intoned in the brass. A hint of the hymnlike epilogue to the first theme, and regretful phrases in horn, violas, and winds, bring the movement to an end appropriate to its beginning.

The Scherzo, as already noted, is a substitution, made during the period of revision. An authentic suggestion of a programmatic basis for the piece exists in the fact that for the Trio Bruckner originally set down the words: "Dance strain during a repast while hunting." The beginning, accordingly, with its continuous fanfares, may be taken as a representation of the hunt itself.

Over the *tremolando* fifth of the tonic chord the horns begin the fanfare, which is the main theme of the movement. (It is shown at F.) The "Bruckner rhythm" is evident. It is "crossed" as the hunters approach us, by being begun on the weak beat in the horns, while the trumpets have its original accentuation. When the cavalcade arrives before us, a second strain (Quot. G) is sung by second violins and violas, and completed by

the horns. The end of the first section of the Scherzo is marked by a pause. This section is not repeated.

The second section begins with the second theme (G) in somewhat slower tempo. It is pleasantly elaborated for some time. Then the main theme, again cross-rhythmed, returns, followed by the second strain a third lower and with a more extended elaboration.

As the tumult subsides, the Trio, in the key of G flat, appears. In relation to the original key of B flat, this is parallel to the D-flat key, after the F-major cadence, that introduced the second subject of the first movement. This same key-relation — that of a tonic followed by the key of its lowered sixth — is the vehicle of many and many a sigh of musical contentment; and its appearance for the second time in the symphony helps to justify the title *Romantic* for the whole work. The theme is a sort of *Ländler* (suggested at H), smooth-flowing and perhaps conducive to digestion. The Trio is quite short, and the repetition of the Scherzo thereafter is considerably condensed.

The Finale is spacious, as is indicated at the outset by the way in which the theme is gradually built up. The motive of its first three notes (Quot. I) first appears over reiterated B♭'s in the basses, and this figure, "diminished" from whole notes to halves and then to quarters and backgrounded by the Bruckner rhythm as it appeared in the Scherzo, makes a long crescendo approach to the main theme. (Note that the Bruckner rhythm, as is shown by the brackets, is the essential rhythmic design of the theme.)

We expect this theme to be at once discussed. Instead, it is completely abandoned for the moment, and a new figure in rushing sextolets appears, in the midst of which the horns presently emphasize the rhythmic pattern of the opening theme of the symphony (Quot. A). At the peak of the climax, that theme is broadly intoned by the brass choir. The one announcement is all that is made, and it echoes into silence in the tympani.

The second theme, in C minor, now appears. It is in 4-4 time, but the rhythmic pulse does not alter, since the quarter-notes are here equal to the former half-notes. (The theme is suggested at J.) It is also abandoned after twelve bars, being followed in quite rapid succession by two other motives (K and L), which later become conspicuous. The first of these is, as Dr. Tovey said, as garrulous as Chaucer; and the second is not far different. And these, rather than the true second theme, are now played with, sometimes in combination. Little force is displayed here; but suddenly the sextolet figure appears, *ff*, as accompaniment to the rhythm

of the opening theme of the symphony in the trumpets, and their figure concludes with the Wotan-like downward march of the scale. All this is a part of the development, which continues in the same vein with great intensity until the downward scale, beginning very loud, suddenly diminishes to *pp*. There is then a quiet interlude that fades, with the descending scale in a single flute, into the recapitulation.

We have the same reiterated B♭'s as before; but the first fragment of the theme is now built up by inversion — i.e., a rising octave and a rising second — and there is now no hint of the Scherzo in the background. Neither is the theme completed in sonorous unison as it was before. Instead, the figure shown at K, and presently that at L, are made to approach a combination of the real second theme with that shown at K. As before, the sextolet figure bursts out with sudden intensity; but this time the main theme, in trumpets and trombones, and in its original descending form, is combined with and dominates this figure. Even now the last phrase of the theme (that on the Bruckner rhythm) is delayed by several repetitions of the first three notes, always a half-step higher in pitch. But when the triplet half-notes of the second phrase arrive, they are shouted in the same emphatic unison as at the beginning. The sonorous climax dwindles gradually; very gently the flute and the first violins sing the inversion of the whole main theme; then there is sprightly comment by the muted strings on its second half, over a long B♭ pedal in the tympani.

This seems an unmistakable hint that the Coda is about to begin. Instead, the second subject, in D minor and on the unstable second inversion of that chord, is combined with the garrulous theme, and the two episodic themes, K and L, follow in similar combination to that at their first appearance. The real Coda begins (*Ruhig*, Quietly) over a drum roll on E flat. Once more the inverted form of the first theme appears, but now in the wood winds against the original form in the horn. A sense of quiet assurance, instead of the bombast of triumphant assertion, characterizes most of the Coda; but at the end the strength of the opening theme of the symphony (Quot. A) is firmly set forth.

Symphony No. 5, in B flat major *

Bruckner, whose verbal interpretations of music were seldom lucid to the world at large, called the Fifth his *Fantastic Symphony*. Others have

* The Fifth Symphony was begun in February 1875, the Adagio being the first of the four movements to come into existence. The Scherzo and the Finale followed, the latter being completed in May. The first movement was not begun until March

dubbed it *Tragic* (Goellerich), or as expressing "the will to live" (Max Auer), or as "a symphony of faith" (Niemann). The apparent contradiction of these proposed "programs" is less than their agreement, unless one insists on taking the music as an exemplification of the sense of the attributed word and no more. None of the words will do; yet all of them have a certain rightness, and more than all of them would be needed if a really adequate intimation of the sense of the music were to be given. The individual themes speak of widely varied emotional states or attitudes they all appear in a work which clearly exhibits more than merely structural unity; and to see only that unity — because it alone is clearly describable in words — is to miss the purport of the composer's effort altogether.

No one, surely, could miss the somber implications of the treading pizzicato basses at the opening or fail to sense the tension of the sustained notes that pull in elemental dissonance against the bass. (The two thoughts are shown at A, below.) These harmonies, in a sentence of fourteen bars, fade on the dominant of B flat — but it is B flat minor, not major. There is then a loud ejaculation on the arpeggio of G flat, tensely rhythmed (Quot. B). The contrast is dramatic, and the ejaculation is allowed to stand in dramatic isolation. Then, with similarly pointed disjunction, there follows what one might well take as the first line of a hymn (Quot. C). But the bass of this hymn is as important as the tune, as will soon be seen.

Twice as fast as before (in the *Alla breve* tempo of the hymn), the loud ejaculation comes again, now in B flat major, the key of the symphony; and once more the hymn strain follows — now pointedly altered in harmony. Then, after another eloquent silence, the bass of the hymn appears as the leading thought, first climbing the scale in stretto, and then broadening impressively to the original *Adagio* tempo. It fades suddenly on the A-major chord; the tempo changes to *Allegro* (2-2 time); the high A's that emerge, *pp*, in the violins sink to D's; and the violas, 'celli, and

1876, and the whole work reached its first completion in August 1877. As usual, Bruckner found revision necessary, and spent about a year at that task.

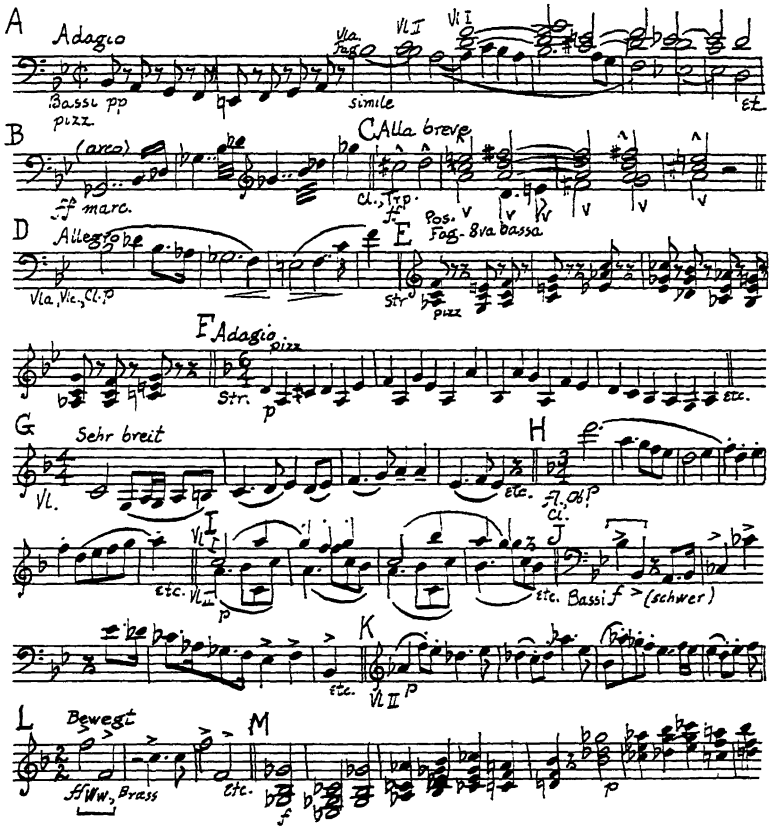
Thus the Fifth was already finished when Bruckner gave the first disastrous performance of the Third Symphony in 1877. That event, especially since the Third was dedicated to Richard Wagner, whose enemies in Vienna had been active from the time of the failure of the Vienna opera to produce *Tristan*, was a heavy blow; and his professional life in Vienna — in spite of his appointment as Sechter's successor — was precarious in the extreme. The Fourth Symphony, under these circumstances, had to wait until 1881 for its first performance, and the Fifth, which Bruckner considered his contrapuntal masterpiece, was not played until 1894. Even then, it was Graz and not Vienna that heard the first performance; and since Bruckner was by that time failing seriously in health, he was unable to attend the concert and so never heard the symphony at all.

clarinets announce the main theme of the movement — in B flat minor (Quot. D).

The darkness of this motive is enhanced by the embodiment within it of the rhythm of the bass of the hymn; and the second phrase, with its upward swoop, is an eloquent completion of the first. It is repeated at once a minor third higher; then incisive bass figures, modulating downward, staccato, with the cramped interval of the diminished third, turn their pattern into an expressive legato. This figure, hastened by diminution, makes approach in a rapid crescendo to the full orchestral statement of the main theme, and a rapid transition to the second subject follows.

This is begun in its proper key (F major), in slower tempo, by the pizzicato strings. It modulates colorfully (as will be seen from Quot. E); and its hesitant character is doubtless enhanced for us by our remembrance of the pizzicato opening of the movement. It is repeated at once, but with its melodic line weighted and slightly varied by the bowed first violins. It has a fading pendant on the interval of the diminished third in the horns, and one expects a closing theme for the exposition. But instead, after a silence, the second theme is resumed for a little, and it is out of the dwindling of this that the closing theme — a flowing and almost surging line, very hopeful by contrast with all that has gone before — emerges. (This theme is not quoted.)

Presently the tempo begins to hasten, and several small figures — a syncopated climbing above and an active bass below — arouse a high but brief excitement. The real development probably may be said to begin with the reversion to the opening bars of the movement, now in C. The loud ejaculation follows; then four bars of the main theme, imitatively, in flute and clarinet, *Allegro*; then the main theme, *Adagio*, against the pulling dissonances of the horns and the pizzicato bass of the opening. And at last, after the loud ejaculation (Quot. B) once more, the development is in full swing. The main theme (Quot. D) and its inversion, and presently its diminution, are the chief topic, the whole fabric being intensified by the rhythmic figure of B in the background. The second theme (Quot. E), legato in the four horns, is interjected with singular eloquence; the hymn (Quot. C) is similarly brought into the foreground; then there is a surging crescendo, and the main theme, weightily orchestrated, begins the recapitulation.

This is much abbreviated, and from the manner in which the themes are handled it has rather the sense of a Coda. The color is gradually brightened, and the close is optimistic and affirmative.

Bruckner, Symphony No. 5, in B flat major

Pizzicato strings are again entrusted with the beginning of the *Adagio*. The theme (Quot. F, above) has a somewhat concealed melody which is defined, after four bars, by the oboe. This stern but rather dejected strain is soon alleviated by a bowed continuation in the violins, but it sinks again to silence on a long succession of descending sevenths. A more definite contrast, but in the same character, is then offered by a broad theme in the violins (Quot. G), whose warmth is soon enhanced by rich polyphony around rather free variants of this theme.

The first theme (F) then returns and is similarly enriched, the descending sevenths being now interwoven with the theme and soon emerging, with an elaborate figure in the violins for background, as the chief topic. The second theme (G) is then similarly treated, the inversion of the theme appearing in upper voices against its original form in lower. This

section fades, and there is an epilogue on the melodic line of the main theme, with the original pizzicato bass omitted and a figure of sixteenths in 12-8 time, derived from that bass, substituted for it. Other details of the earlier substance, notably the descending sevenths, are ingeniously and impressively worked into the texture. There is a brief epilogue with the first bars of the opening oboe line (Quot. F) supported by pizzicato chords.

The Scherzo begins with that same theme which opened the *Adagio*, now taken *Molto vivace*. The strings are bowed, however, not plucked, and their figure, as before, is not the main theme of the piece. That appears, after two bars, in the winds. Its humor is grim, with an almost sinister energy suggested in the two rising strokes on F in the third and fourth bars, and the abrupt close on the higher A (Quot. H). The repetition, beginning in F, seems brighter for a moment, but it ends with an insistent, imperatively repeated drive toward the dominant of A minor. There is a longish pause.

Then, in slower tempo, alleviation is suggested in a gracious line in the fiddles, with a fluid countertheme in the second violins and clarinets. (The two are shown at I.) The continuation, still accompanied by the opening figure, has the upper line of I in the horns and 'celli, with a third melody added in the first violins. Without a hint of the main theme, but still over the staccato bass figure and in hastening tempo, another thematic idea appears — merely a descending scale; and there is presently still another line, begun in the oboe and continued in other winds, against which the strings invent a new staccato foundation, *unisono*, that rises with growing energy. For epilogue to this, suddenly *pp*, the violins make a long descent on that figure of leaping sevenths that we noted in the *Adagio*, and that is really a detail of the opening bass figure.

Now the main theme (H), but without its first two bars, at last returns, against the leaping seventh-figure. It is developed ingeniously, its inversion appearing in stretto against its original form. The slower theme follows, and there is presently a return to the original opening of the movement. (The Scherzo is repeated, after the Trio, only from this point through the end.)

The Trio (*Allegretto*, 2-4 time) begins with a G♭ in the horn that sounds at first as if it were merely the F♯ of the D-major chord on which the Scherzo proper ended. But this turns out to be really G♭, as the theme, which is in B flat, proves. (It just goes up the scale for five notes and then comes down.) Against equally strange-sounding D♭'s the basses then

have the inversion of this theme. The rest is just as simple and just as amiable.

The Finale begins, in unashamed imitation of Beethoven's Ninth, with quotations from the earlier movements of the symphony. First the *Adagio* of the opening movement is heard, just as shown in Quotation A except that, as the sustained notes begin, there is a slightly ominous octave drop in the trumpet, then another, and an *fp* note in the horns that brings the quotation to an earlier end than before. The octave is an anticipation of a fragment of the main theme of the Finale — a figure that is completed, after a moment of silence, by the wood winds. (The theme, with this figure bracketed, is shown at J, above.) Now the main theme of the first movement (Quot. D) appears for a moment, followed again by the octave fragment; and after that the first theme of the *Adagio* (Quot. F). Once more the fragment is ejaculated, ending expectantly on the leading-tone of B flat, and now the weighty main theme (Quot. J) reveals itself completely.

It is at once forcefully developed, the octave fragment being combined with the dotted rhythm of bar 3 of the theme. It fades at last, and the second subject (Quot. K) is sung by the second violins, with an affectionate counterpoint, derived from it, in the first violins and a pizzicato scale figure in the lower strings. This theme is likewise developed, or rather, improvised upon in a fashion that reminds one of Wagner's *Siegfried Idyl.*

What may be called a closing theme (Quot. L) appears with almost shocking energy as the idyl fades. Its relation to the main theme, with its octave drop, is obvious. Its power is enhanced by rushing scale passages, *unisono*, in the strings. The texture is in stark two-part counterpoint, a device admirably appropriate to the energy expressed.

Like the other sections, this one dwindles to nothing. Then the basses, rising in quiet majesty against the rolling tympani, usher in a chorale that is in structure perhaps only an episode, but in expressive suggestion is the culminant note of the whole work (Quot. M). This is at once dealt with in fugal fashion. The main theme of the movement appears as countertheme to the chorale, and gradually assumes the lead. The tempo is hastened and there is an exciting approach to the key of B flat, where we expect a recapitulation. The downward octave leap does appear, but not the rest of the main theme. Instead we hear the main theme of the first movement, as if this were in a sense the recapitulation of the whole symphony. Other themes are combined in a continuous climactic ascent,

and at last three trumpets, three trombones, a tuba, and four horns, directed to be placed high above the main orchestra at the back, chant the great chorale theme to the joyous accompaniment of the whole orchestra. They who see the symphony as a kind of vindication of faith have reason for their view in this peroration.

Symphony No. 7, in E major

The Seventh Symphony * — the one which did most to establish Bruckner's fame and which remains the most popular of all — was begun in September 1881. The first movement was completed at the end of December, and the Scherzo was also composed during that time. The *Adagio* was not begun until January 1883, and the Finale was finished in August of that year. It was first performed at Leipzig on December 30, 1884, under the direction of Artur Nikisch, who was then winning his spurs as a conductor. The success was unmistakable, and it did much to establish Bruckner as the champion of the Wagner faction, which was now without its leader, Wagner having died in 1883. The symphony was given at Munich in March 1885, under Hermann Levi, another Bruckner enthusiast. Its success was even greater than at Leipzig. In Vienna, however, the Brahms faction, headed not by Brahms himself but by Eduard Hanslick, delayed the first performance of the work until 1886, and fell foul of it with more than the usual little-mindedness of that sect.

The main reason, no doubt, was Bruckner's open admiration for Wagner, an admiration voiced in this symphony as well as in the Third. For the *Adagio* seems to have been suggested by the approach of Wagner's death. The movement was nearly finished when this event occurred (on February 13, 1883). But the Coda, with its eloquent passages for the "Wagner" tubas, was written out of the somber impression evoked by the passing of one whom Bruckner regarded as the greatest living master.

Aside from this movement, however, the symphony is perhaps Bruckner's most joyous utterance. Gaiety of the ordinary kind — or emotion of any ordinary kind — is hardly to be expected from one whose mind was so imbued with religion that he was in a sense insulated from the baser currents of life. He is not in the least the ecclesiastic, nor even, in spite of his masses and other religious compositions, primarily a religious composer. He is simply a man who has so fully accepted the Christian philos-

* The Sixth Symphony, although apparently a favorite of Bruckner's, has proved less attractive to the public than its neighbors. It is therefore omitted from this commentary.

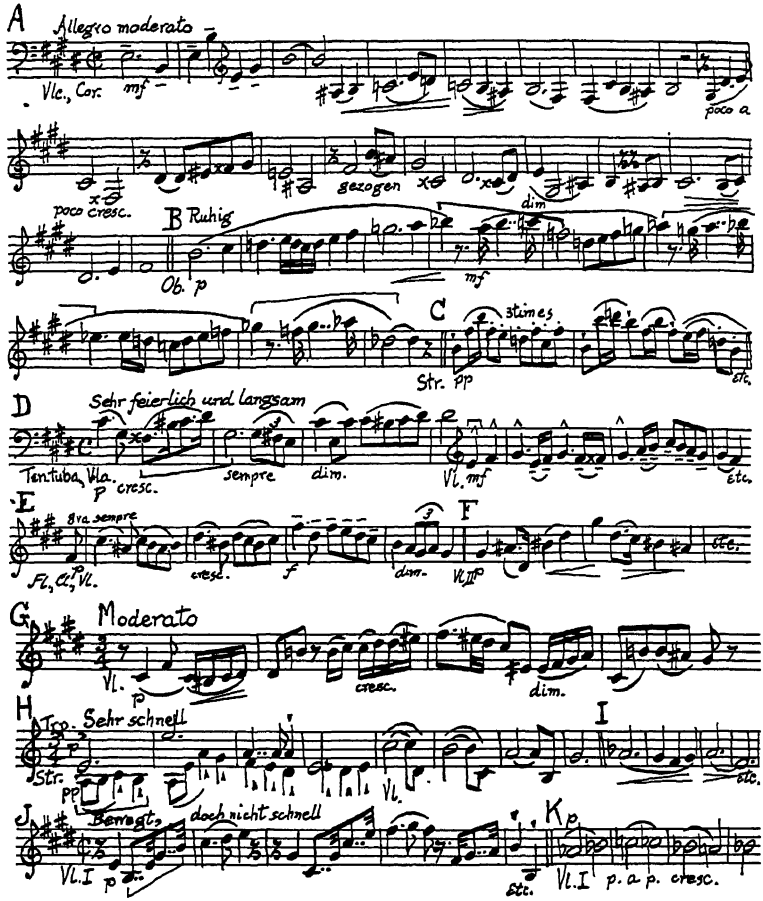
ophy that it never occurs to him to interpret worldly experience otherwise than in the light of that philosophy.

The opening of the Seventh, like that of several others, presents the main theme against the basic harmony *tremolando* in the strings. The theme is very long — twenty-one bars — continuously in the 'celli, although horns, violas, and clarinets are added, for various phrases, to give color and variety to the line. (The whole theme is shown at A, below.) The *tremolando* harmony is now all above the theme; but it is at once repeated with a solid bass below it and with somewhat richer harmony. The latter half is somewhat altered, and is spun out with interesting modulations to make unexpectedly early transition to the second theme (Quot. B).

This is in somewhat slower tempo (*Ruhig*, Restful). It begins in the expected key of B major, in the oboe, but modulates freely, and seems rather to intensify the lyricism of the main theme than to offer any striking contrast. It is repeated at once by the basses, and again by clarinet and violins, growing always in richness as did the main theme. This thought Bruckner evidently loved, as Schubert did some of his themes, for he will not let it out of his sight, and presently inverts it, over an F♯ pedal, in the violins. The dotted phrase bracketed at B is then made to grow and hasten, in obvious approach to something important. What appears, however, is not the anticipated boisterousness, but a new theme (Quot. C), again *Ruhig*, and hardly more than a figure of rhythm. This figure, in all the strings, is counterpointed by another in the winds. The whole fabric grows rapidly in volume, its two-part texture being but slightly added to, but the sound being multiplied by adding more and more instruments. It culminates in a fanfare in the brass which is suddenly quieted, and a few more bars on the figure C bring the exposition to a close.

The development begins with the main theme (A) in inversion, in the clarinets, as far as its seventh bar. After a little interlude on the figure of C, the inversion is repeated; then the inverted second theme (B) appears in the 'celli, four bars of it being several times dialogued between various instruments before the concluding portion of the theme appears. Next the closing theme (C) appears in the flute against its inversion in the basses, and this figure is also slightly worked over. The rather aimless manipulation of these themes is abruptly broken off by the main theme, still inverted, but now in triple stretto — high winds, horns, and then trombones and basses reiterating the line at the distance of a single bar. This subsides. Then the main theme in its original shape in clarinets and

second violins appears in stretto with its inversion in the oboe, at the distance of half a bar, and this device is several times worked out, in several keys.

The recapitulation is thus approached. There are additions and alterations of the substance, but the outline is in general that of the exposition.

Bruckner, Symphony No. 7, in E major

The Coda, beginning *Sehr feierlich* (Very solemnly), deals mostly with the main theme, increasing both in sonority and speed to a resounding peroration.

The *Adagio*, in C sharp minor, is generally accounted Bruckner's masterpiece. It was conceived, as has been said, in a kind of premonition

of Wagner's death, and its Wagnerian color is frankly obtained by the use of the four "Wagner tubas" — instruments which Wagner in a sense invented (since he imagined a tone quality somewhere between the horns and the trumpets or trombones, and thus suggested their design) for the *Ring* cycle. These instruments, supported by lower strings, give out the first strain of the noble melody (Quot. D, above), yielding then to the strings, which continue rather than conclude it, since it streams on somewhat as does Wagner's "endless melody." A sense of loftiness is at length conveyed by a phrase (Quot. E) in high register, and by another, following immediately in the second violins (Quot. F) — the latter being used again by Bruckner for the words *non confundar in aeternam* in his *Te Deum*. (This is probably Bruckner's greatest choral composition. It is often sung in the place of that fourth movement of his Ninth Symphony which death would not allow him to write.)

Somewhat as Beethoven does in the slow movement of his Ninth (which has a somewhat similar tone to this), Bruckner makes his contrasting section in triple time, and with more flowing motion. (The theme is suggested at G.) This is continued, with considerable harmonic enrichment, for some time. Then the main theme returns, again predominantly in the tubas, and its second strain is carried to great heights. The contrasting theme (F) follows, briefer than before. Thereafter the opening theme, characteristically surrounded by elaborate figurations, returns once more in the tubas, and this time the climax is all but overwhelming. (It is said that Bruckner had reached this point in his composition when he learned of Wagner's sudden death.) The Coda, while in the vein of threnody, speaks of death as does one for whom that event is only the transition to a higher life.

Four bars of the figure shown in brackets in the lower voice of Quotation H usher in the actual theme of the Scherzo — a square pattern in the trumpets, followed by undulating sevenths in the clarinet. With a few episodic accessories — a chromatic rise in the basses beneath a curious plunge and hop in the violins and a long downward scale, staccato in the strings and legato in the winds — this is all the material of the Scherzo proper. Bruckner's favorite device of inversion is amply evident, and the trumpet figure is used in stretto both inverted and in its original form. These devices, however, are only incidental to the expression of what may have seemed to him a boisterous humor.

The Trio, a little slower, is introduced by four bars of dotted rhythm in the tympani, and has for theme the gently swaying line shown at I.

Over the pedal F the 'celli add a fluid counterpoint. Inversion is again the feature of the treatment, and there are many colorful modulations. The Trio is short enough so that Bruckner prescribes the full repetition of the Scherzo thereafter.

The elemental energy that will at length be displayed by the main theme of the Finale is hardly intimated by the quiet and almost tentative manner in which it is first set forth. (It is shown at J.) Observe that the dotted rhythm in Quotation B reappears in bars 1 and 3. Only second violins and violas, in *tremolando* harmonies, provide its background. And the initial bars do not in the least suggest the remote modulation to A flat with which the theme ends. It is at once repeated in B major, with a similar concluding modulation, in the basses. Then, after a brief transition made of the jerky rhythm of the subject, the second theme — a quiet, slowly creeping line, again much given to modulation — appears in the strings. This theme (shown at K) is dwelt upon at considerably greater length than was the first.

All at once, and with the whole orchestra in unison, the main theme (J) now bursts out, in A minor, with a portentous extension of its dotted figures upward and a long downward leap to two hammer blows followed by a dramatic silence. This pattern is repeated at once, a half-step higher. Then follows a tumultuous development in somewhat broader tempo that is as suddenly suppressed as it was suddenly begun. The second part of the theme (that beginning with the downward octave-leap) is then begun in the basses. It is continued, in an extension of its dotted figure, by the violins, which rise to a high A♭ and descend in a long, almost recitative-like arpeggio of the diminished seventh. There is more, thereafter, of this second half of the main theme, now always very subdued. The dotted rhythm is augmented, and presently the main theme appears quietly in the violins, in inversion.

A legato succession of harmonies in oboe and clarinet, answered by the four Wagner tubas, leads back to the recapitulation. The theme is now high in the violins and inverted, and the background is no longer a mere tremolo but a pair of contrapuntal lines in second violins and violas. The same tremendous ejaculation in unison then follows, but in B minor, and without any prior reference to the second theme, which we shall almost have forgotten. After a dramatic pause at the end of the mighty unison passage it appears, however, in the strings as before, but now with quiet contributions to its harmony in the winds.

Its development is now somewhat briefer than before. The second half

of the main theme, with its inversion imitating the original form in stretto, preludes another strong insistence on the dotted rhythm of the main theme — a celebration, surely, but not of the blatant order. The main theme alone forms the material of the conclusion; but the loudness is several times broken off to allow the gentler aspect of that thought, as we first encountered it, to come to the fore.

Symphony No. 9, in D minor

Bruckner's Ninth Symphony,* his last, was completed — or rather left incomplete — under the shadow of approaching death. It bears few traces of the mental attitude in which weaker composers confront that event. But Bruckner was not a weak composer, and he had not only the resource of his artistic strength but that of his simple and unquestioning religious faith to support him. In the first and third movements of the symphony this latter mainstay is evident, not in any mere insistence on the conventional musical idioms of religious utterance, but in the tone in which he speaks of life as he is now contemplating it. His is, of course, a sober attitude, and you will often see that death is not absent from his mind; but it is for him no final catastrophe. It is only an episode in a life that merely changes the conditions of its being.

Few of us are as unassailed by doubt as he, and it is probably this inability to see the world as he saw it that makes his music difficult for us to comprehend. For his "words" are not those of the seer or the prophet, conscious of his mission to instruct. They are the words of one who sees exactly the things which we see, but for whom those things have a different meaning. And since he is himself, quite naturally, unconscious of this difference, it is we who must make the adjustment. No more can be said here, by way of elucidation. But to realize this difference has been, for this commentator, a helpful clue to Bruckner's often baffling musical purpose.

The symphony was begun toward the end of April 1891. The first movement was finished in October 1892. The Trio of the Scherzo, curiously enough, was finished in February 1893, before the Scherzo proper, which was completed a year later. The *Adagio* was ended on October 31, 1894. He seems then to have realized that the last movement would never be written, for he gave at least a tentative direction to perform his already well-loved *Te Deum* as a Finale. This was done at the first performance

* Bruckner's Eighth Symphony, like the Second and Sixth, is not included in this commentary, for similar reasons.

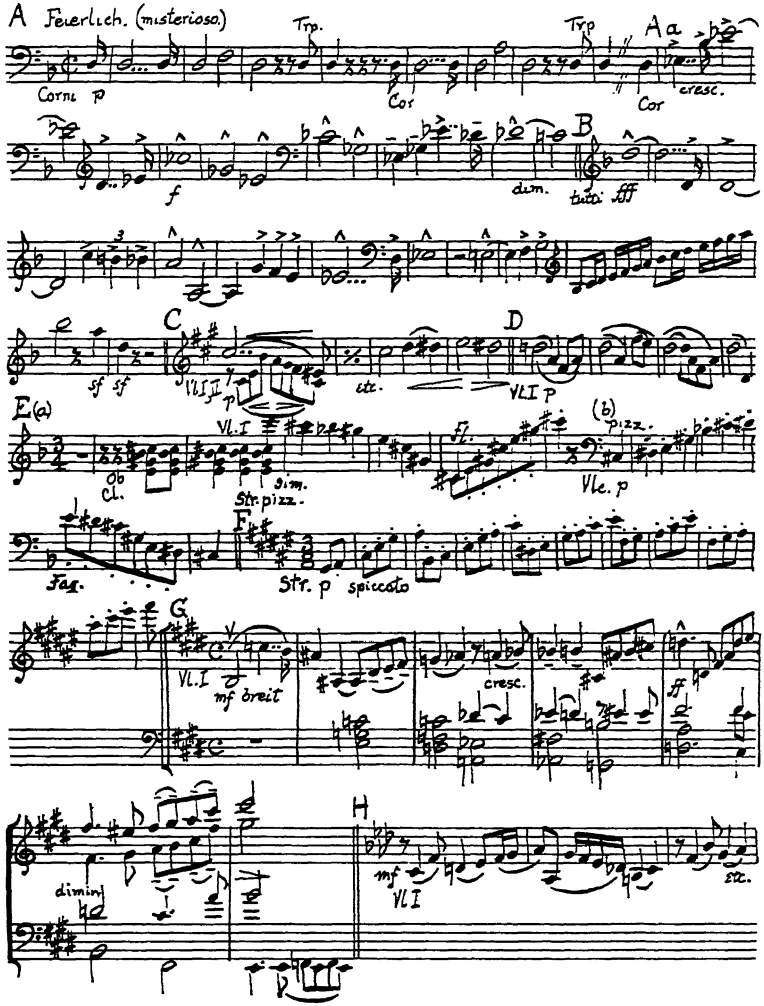
of the work, which was given in February 1903 by the Vienna Academy Wagner Society. Von Bülow, whose admiration for Brahms had suggested his well-meant but unfortunate characterization of Brahms's First Symphony as "the Tenth," was moved, doubtless by his anti-Wagnerian leaning, to perpetrate a still more tasteless remark to the effect that of course Bruckner's Ninth would have to have a choral Finale. And other critics, just as superficially, noted that Bruckner's Ninth, like Beethoven's, was in D minor, and cast other reflections, no more pertinent, upon the composer and his work. As a matter of fact, D minor happened to be one of his most favored keys, and he doubtless chose it also because it fitted his thought.

The music begins (*Feierlich — misterioso*) with the *tremolando* background of which Bruckner had already often made use — here all on D's. The horns, in low register, announce an elementally simple theme (Quot. A, below) which sets the tone of the movement unmistakably. The continuation is on a note of rising anxiety, culminating for the moment on a phrase in the winds that begins with a downward octave. This presently grows also with a sense of impending climax and introduces the imposing main theme of the movement (Quot. B), intoned in a mighty unison of the whole orchestra. Its final D has the major, not the minor, chord; the tympani and the *tremolando* violas softly resume the pedal D; the strings, pizzicato, march ominously down the scale while winds reiterate at measured intervals a two-note group reminiscent of the final cadence of B.

A modulation has been at the same time effected, and the second theme of the movement (Quot. C) now appears in A major. Much warmer in tone than anything preceding, it is still elegiac. It is given to the first violins, with an attendant figure in the seconds that is more than a mere accompaniment, and a third figure in the violas which is also thematic. Like the main theme, this is also warmly developed; but after its climax (in C major) the theme is begun again as at C, and made to reach a still higher intensity.

An episode on a figure of fourths and fifths brings a return to the main key of D minor and to a new theme (Quot. D), whose rhythm is that of the episode. This is rather freely developed for some time, with figures from the second theme (C) combined with it. The tempo gradually broadens; a pedal F is established; and now for the first time since the opening the sober theme that began the symphony returns, in F minor and in flutes and oboes. This is developed at some length, the culmination (A*a*) being twice insistently intoned. Then, against the pizzicato strings,

which soon assume nearly their former descending scale pattern, the drooping interval of the beginning of the second subject (C) is shaped into a continuous line. The subordinate figures of that subject are then woven into a new texture; the descending octave begins to be ejaculated; and at length, against descending scale figures in all the strings (now bowed), the main theme (B) returns with tremendous force.

This will convey the sense of a beginning of the recapitulation. Yet what follows is further development — particularly of the descending

Bruckner, Symphony No. 9, in D minor

octave of the phrase shown at B, against which the basses have a new figure, marchlike and somber. After several impressive pauses and an episode on the triplet rhythm shown in bar 4 of B, the second theme (C) reappears, now in D major. The theme shown at D follows in due course, and the derivative of C, with its inversion in the violins against its original form, piles up a huge climax. Elegiac harmonies prepare another pedal D, and the long and impressive peroration is at length concluded.

The Scherzo follows — not because the same thing occurs in Beethoven's Ninth, but because the somber mood of the first movement would lose its point if it were followed by an adagio. It begins with a silent bar, doubtless in the hope that the rhythmic period may be made clear to the attentive listener. The staccato chords of the oboes and clarinets are replaced by the plucked chords of the second violins and violas, and the theme, as shown at E above, is pointedly plucked by the first violins and answered by the 'celli. The harmony is a curious mixture of the diminished seventh (C♯-E-B♭) in D minor and the triad of C sharp minor (C♯-E-G♯), and the ensuing dialogue on fragments of the theme, between high and low voices, brings out several similar ambiguities. Even when the key is stabilized, by a pedal D at the culmination of the first crescendo, the theme itself retains its original contour, except that the rising arpeggio is now solidly in D minor.

The rising answer (Quot. E*b*, above), which was omitted in building the crescendo, becomes the topic as the tonal volume is suddenly reduced. It is accompanied by a flowing figure in the second violins, and these two motives are discussed for some time, coming to a climactic cadence in A minor. Now, against the pizzicato chords, the main theme (E*a*) is given a definite A-major line, and its descending phrase acquires a lilting and gentle continuation, always *piano*. Then, after a pause, the main theme (E*a*), without its rising complement, reappears with full force in the whole orchestra. The rest is a kind of recapitulation.

The Trio, much faster (*Schnell*), is in F sharp major, 3-8 time. The theme (Quot. F) is a figuration of the F-sharp chord, in muted strings, with a background figure in the flute which soon becomes of thematic importance. Its rhythm, augmented, yields the substance of a quieter section immediately following, and the whole Trio is based on these two thoughts. The Scherzo, much as it was, returns after the Trio in orderly classic fashion.

The *Adagio*, marked *Sehr langsam (Feierlich)*, was probably for Bruckner the clearest of those intimations of immortality which he under-

stood music to imply. For us, who see less clearly, the tone is elegiac and exalted. The opening theme begins with the ordinarily nostalgic interval of the minor ninth, drooping in a rather Wagnerian curve chromatically to A♯, and in the next bar taking a remarkable turn into an indecisive flat key. At the fifth bar it comes to its first point of actual stability in D major, and in another measure attains again to its original tonic, E major. (The theme is shown at G, above, with its harmonization.) Fragments of this theme provide most of the music of the movement. The features most to be noted are the opening leap of the ninth — which in the development often becomes a major interval (a half-step larger) — and the arpeggio figure at the fifth bar of our quotation. It would be tedious to describe all the varied uses to which these phrases are put.

A downward scale melody in two-bar phrases in the horns and Wagner tubas makes approach to the second subject, in A flat (Quot. H). The note of alleviation is patent, both in the feminine phrase-ends (D-E♭ and B♮-C) and in the fluid, natural harmonization. The last bar of the woodwind continuation is gently and expressively played in augmentation by the horns before the theme returns, to be briefly but warmly developed. After a long pause the main theme (G) returns, to be more extendedly developed than before. The downward scale melody, now in the strings and with richer harmonization, suggests the return of the second theme, and its prophecy proves true. But the second theme is now augmented and is supplied with much richer and more elaborate figuration. The basses, against it, pluck the downward scales that followed the great outburst of the main theme in the first movement. By and by the speed begins gradually to increase, and the trombones and the basses intone with solemnity the opening motive of the minor ninth. This motive, the figure of bar 5 in Quotation G, and the inversion of the second theme, still augmented, form the epilogue.

CHAUSSON

Symphony in B flat major, Op. 20

ERNEST CHAUSSON was of that group of composers — mostly pupils of César Franck, but not a propagandized coterie as were, in some measure, the later "Six" — who at last made the world aware of France as a nation which shared many of the musical ideals of other lands. He endured for two years, but with increasing distress, the academic atmosphere of the *Conservatoire*. This atmosphere was doubtless the more stifling because he belonged to a wealthy family and had lacked for nothing that could make him aware of the finer currents of feeling in contemporary French thought. He had begun only tardily the study of music, for it was his family's intention that he should enter the profession of the law. He did make all the necessary preparations for practice, but found the pursuit of it unbearable and never undertook any practical work in that field.

He studied with Massenet at the *Conservatoire*, but finally left that institution altogether to join the obscure brotherhood of seekers after musical truth who surrounded the saintly figure of Franck in the organ loft at Saint-Sulpice. The likeness between pupil and master in temperament was great — so great that Chausson's music often sounds like an imitation of Franck's; but closer scrutiny reveals a character of thought and a continuity of logic in structure so complete that the charge of imitation is patently absurd. A distinct personality is impressed upon us with every work of Chausson's.

Shortly after his death (in a bicycle accident) Pierre de Brévill published a brief article about his work which Philip Hale translated, and from which the following sentences are taken:

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is constantly saying the word *cher*. His passion is not fiery: it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it, — a somewhat timid man, who shunned noisy expansiveness, and joyed in close relationships. If he did not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of *Le Roi Arthus*. [This is his most extended essay in music drama. The libretto was his own creation. It was produced at Brussels in 1903. But he wrote also a two-act lyrical drama, *Hélène*, another for soprano and female chorus, *La Légende de Sainte-Cécile*, and incidental music for Shakespeare's *Tempest*.]

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear vulgarity, for he did not know what it was."

Both Franck and Chausson shunned the somewhat mundane and (in the best sense) vulgar type of feeling which finds expression in the Scherzo. Neither the grotesque, the physically ebullient, nor the ironic — the veins of feeling mostly found in scherzi — are found in the works of either composer. It is for this reason, doubtless, and not out of despite for classic form that both conceive the symphony in three movements. (Franck in a way combines both slow movement and Scherzo in one; but the boisterousness of the Teutonic scherzo is wholly absent, and the swift figures which yield sprightliness are so completely turned into a background for the introverted song which is the real burden of that movement that the figures hardly have an existence of their own.) The English horn — first adopted into symphonic literature by Franck — appears also in Chausson's slow movement; but its suitability to the somber mood of the music forbids any suspicion of mere imitation. Also, the recurrence in the last movement of themes from the earlier parts (the so-called "cyclic" structure) was so far prefigured in the Lisztian Symphonic Poems and the Wagnerian leading-motive that it can neither be attributed to Franck as an innovation nor charged against Chausson as plagiarism.

In music as subtle as this, descriptive analysis appears peculiarly barren. Yet the following may provide a rough map of the region to be traversed:

There is an Introduction (*Lent*, B flat major, 4-4 time) in which a severe phrase in unison precedes statement of the essence, rather than

the substance, of the chief themes. Expansion leads to quiescence, and a little run in strings and winds gives impetus to the *Allegro vivo* (B flat, 3-2 time). The main theme is announced without undue force by horn and bassoon; it is given to other groups and is gradually intensified in volume and pace. The climax is immediately followed by the second subject which, instead of being in the conventional "feminine" vein, is more vigorous and exuberant than the first. The tone of melancholy suggested in the Introduction is now expanded in a short theme — a sort of "closing subject" — in violas, 'celli, and clarinet. Development and conclusion are worked out on these themes, the ultimate tone being joyous and kinetic.

The slow movement (*Très lent*) is wholly introspective — brooding, static, desolate, "like a forest on a winter's day." The English horn is the vehicle. There are gentler murmurs, even protestations, from flutes and violins, but to no avail. The spasm of lamentation with which the movement began and the mournful song of the English horn are heard again; the violins intensify the song; there is a new ejaculation which rapidly rises to climactic height and then a return to melancholy, with an alleviation almost more sorrowful than sorrow's self through its singular transformation into D major.

The third movement (*Animé*, B flat major, 4-4 time) begins with the excitement and something of the confusion of healthy vigor. Figures in the lower strings, trumpet calls, and a final outburst by the whole orchestra lead to the statement by 'celli and bass clarinet of the main theme of the movement against sustained chords in the horns. Elaborately expounded, this theme at last proceeds, by way of a curiously energetic chromatic scale in unison, to a lofty chorale in D. This is dwelt upon for a time, and there is an important episode for oboe, continued by the clarinet, between the recurrences of the chorale. With a return to the key of B flat a reminiscence of the first movement is heard; other recalls, combined or contrasted with the main themes of the movement, become more frequent. The chorale gradually rises to a position of dominance over the whole scene; but this position having been at last established, the end is made on a statement by the basses of the first measure of the Introduction.

Poème, for Violin and Orchestra, Op. 25

It is perhaps a useful approximation to the truth to say that the religious tone which permeates Franck's least utterance is replaced, in Chausson,

by a sense of the worship of beauty. This is not to imply that Franck lacked the sense of beauty. It must have been, in no small measure, a component of his religious emotion; and it is impossible to distinguish the boundaries of the two, for Franck, like Bruckner, looks at the world as a man rather than as a priest. Nor is Chausson lacking in that sense of devotion which, by its intensity and its selflessness, may be called religious. For although he is a worshipper of beauty, he is no artist for art's sake: no maker of esoteric designs, addressed only to the elect (or the self-chosen). The roots of his thought run deep into the soil of human feeling, and his exaltation can thus be shared by any seeker after the essence of poesy.

This piece seems to me more within the composer's technical grasp than is the symphony. The design is spacious because of the thought that generated it. It is not a pre-established form, filled out, however competently, by one who must find and assimilate the ideas that will round out such a form. It is rightly entitled *Poem*, although no program of its poetic content exists or has been suggested. The tone seems to echo Chateaubriand, or perhaps, rather, Lamartine — a vein of romanticism more rich among the poets of France than among her musicians.

The music opens (*Lento e misterioso*, E flat, 3-4 time) with a somber phrase in the orchestra that rises to a considerable vehemence and then subsides in order to allow the solo instrument to enter with an unaccompanied melody in E flat minor which sharpens the emotional purport of the introduction and is the principal theme of the work. Simply harmonized, the theme then appears in the orchestra and is developed in a solo cadenza.

The orchestra gradually joins in, and a new theme (*Animato*, 6-8 time) emerges, accompanied at first by *tremolando* chords which soon assume a more definite figuration. The expansion of this theme in the solo is free and highly imaginative. A brief orchestral interlude, *Molto animato*, precedes a passage of double-stopping in the solo, which at last presents, in octaves, a still more impassioned version of the climax reached in the preceding section. It subsides into a brief reference to the opening phrases; then there is a return to the E-flat-minor theme first given by the solo, now written in the very remote key of G flat minor and given to the orchestra. The further course of the music will be easily followed, up to its passionate climax and into its impressive conclusion in a long passage of descending trills.

CHERUBINI

Overture to *Anacreon*

LUIGI CHERUBINI, from 1786, when he first visited Paris, till about 1800, when the dislike of his music which Napoleon took no pains to hide began to affect his position, was the leading operatic composer in France. His musical learning was great. He studied at Bologna under Sarti, and acquired a mastery of the Palestrina style which was probably not equalled by any later nineteenth-century composer. While the opera, for a considerable period, was his favorite pursuit, he turned again to religious music in 1809, and from 1816, when he was appointed co-director of the *Chapelle Royal*, he wrote only in that field. His operatic style was modeled on the classic manner of the eighteenth century, and with the advent of the "moderns," such as Boieldieu and Auber, his severity was no longer admired.*

Anacreon was written in 1803. It was an opera-ballet in one act, set to an incredibly stupid libretto. (When an odalisque was addressed as *esclave intéressante* — interesting slave — the audience burst into such sustained

* Beethoven and Cherubini, so far as I remember, were the only two composers to commit *lèse-majesté* against Napoleon. Beethoven's offense (if it ever really occurred — it was the famous trampling under foot of the dedicatory title-page of the *Eroica*) was committed *in absentia*, and was never punished, nor probably even heard of, by Napoleon. Cherubini's was committed in the august presence. It seems to have been something like this:

Napoleon. I am very fond of Paisiello's music; it is gentle, peaceful. You have great talent, but your accompaniments are too loud.

Cherubini. Citizen-Consul, I have conformed to the tastes of the French.

Napoleon. Your music is too loud. Let us talk of Paisiello's, which lulls me gently.

Cherubini. I understand; you prefer music which does not prevent you from dreaming of affairs of state.

laughter as nearly broke up the performance.) This seems to have been the first piece ever to have been actually hissed at the *Opéra*, but the masterly score was not responsible. It was ungentle treatment indeed for the author of *Les Deux Journées* (called "The Water-Carrier" in English and German), which in 1801 had made a profound impression.

The Overture, however, had a happier fate, at least outside Paris. It was performed in London in 1813, where there is a doubtful story that it was demanded three times, and the composer himself conducted it there two years later. One may see, from the stern but scintillant mentality evident in the music, why Beethoven esteemed Cherubini above all other contemporary composers for the stage.

The form is that which had long before been consecrated by Lully — a stately beginning (relieved in this case by a gentler episode); then the main body of the piece, *Allegro*. This is begun in the low strings, *pianissimo*. A motive heard here in the second violins runs through the whole Overture. There is no second theme, this being no attempt at the later sonata-form overture, but only a few subsidiary strains. Fugal technique, much favored by Lully, is here more sparingly employed, but the form is nevertheless true to its model. There is a brief and brilliant Coda instead of the return (as in Lully's form) to the opening *Largo assai.*

Overture to *Les Abencérages*

With the exception of *Ali Baba* (1833), *Les Abencérages*, which was produced in 1813, was Cherubini's last opera. Eight operas in the Italian style were composed in the years 1780–1784; two more were written for London in the next two years, and he made one more in that manner (*Iphigenia in Aulis*) for Turin in 1787. Thereafter he made Paris his home, and wrote in the French manner. *Demophon*, *Lodoïska*, *Koukourgi* (turned into *Ali Baba* in 1833), *Medée*, and *Les Deux Journées* (the most lasting of his operas on the stage) are the principal works of this period. *Faniska*, produced in Vienna in 1806, was not successful there, and he returned to Paris, occupying himself with religious music chiefly, but also as director of the *Conservatoire*, for which he wrote his long-famous *Cours de Contrepoint et de la Fugue.*

The story of this opera is the melancholy tale of the love of an *Abencérage* for the sister of Boabdil, the last of the Moorish kings in Spain. The name Abencerrage derives from Jusuf ben-Serragh, or ben-Serraj, the head of a Moorish tribe which helped to establish the empire of Mohammed VII. Boabdil was expelled from Granada by Ferdinand and Isabella

in 1492. The spot from which he took his last look at the city is still pointed out as "the last sigh of the Moor," and the Hall of the Abencerrages in the Alhambra is said to be the chamber in which that family was massacred.

A certain appropriateness to the story may be felt in the music of the Overture. There is a broad Introduction (*Largo*, D major, 4-4 time), whose stately exordium is replied to by the wood winds. The main part is in sonata form (in contrast to the Lullian texture of the Overture to *Anacreon*). The principal theme is a militant phrase which is continued in an energetic subsidiary. A considerable chromaticism characterizes the transition to the lyrical second theme. The development and recapitulation call for no comment.

CHOPIN

Concerto for Piano and Orchestra No. 1, in E minor, Op. 11

FAMILIARITY has somewhat dulled for us the vividness of Frédéric Chopin's genius. In a day when complacent tradition held all innovation suspect, when the last sonatas and quartets of Beethoven were regarded as the ravings of a madman, and when Schumann's imaginary *Davidsbündler* were waging a very real battle with musical self-righteousness, Chopin struck a note that was thoroughly "modern" and that has not yet lost its charm for any but the most sophisticated ear. Because he wrote for the piano, an instrument that was rapidly becoming an indispensable piece of household furniture, he brought music, more than did any other instrumental composer, into the homes and lives of those who "knew what they liked," and through their liking for his music grew to an understanding of music more profound than Chopin could imagine.

He could not write well for strings or voices; yet he had the power of translating pianistic tone into a marvelous equivalent of strings or voices. To all his predecessors, indeed, the piano had been a confessedly inferior, although immensely useful, substitute for the quartet of strings or the orchestra. To Chopin it was an instrument with a personality — a vehicle through which his romantic sensibilities found incomparable utterance.

His uniqueness was apparent to all his contemporaries, and doubtless to himself. He maintained little intimacy with fellow musicians. Schumann recognized his genius from the first, and trumpeted it to the world. Chopin, a punctilious gentleman, acknowledged Schumann's interest by

dedicating to him his second Ballade. But the copy of the *Kreisleriana*, dedicated to him by Schumann and sent by the composer, was found on his shelves, uncut, after his death. Neither did Chopin play with much relish the music of other composers. He had been put through the *Well-tempered Clavichord* as a boy, and at least something of the idea of his own twenty-four Préludes, in all the keys, must have come from that work; but he played Bach chiefly to exercise his fingers before a concert. All this, however, amounts to no more than an affirmation of his uniqueness.

He made, as became one who was entering the lists as pianist and composer, several early essays in composition for piano and orchestra — *La ci darem la mano*, varied (the work which provoked Schumann's enthusiastic "Hats off, gentlemen; a genius!"); a *Krakowiak*; a *Fantasia*; an *Andante spianato e Polonaise*; and two full-fledged concertos. All these are early works. The two concertos were written in 1829 and 1830. That in E minor, published as No. 1, was really the second, the numbers indicating only the order of their publication.

His understanding of the orchestra was not profound. He did not help matters, at the first performance (in Warsaw, October 11, 1830), by insisting on copying the orchestral parts himself. Much annoyance arose at the first rehearsal in consequence. His misjudgments of orchestral sonority were as apparent as the actual mistakes, but they have been long since amended.

The first movement has a long opening tutti which is nowadays usually much curtailed. The subject matter is not without character, although it sounds somewhat un-Chopinesque. But as soon as the piano begins to have its way this strangeness disappears, and the personality of Chopin becomes apparent. The principal subject (*Allegro maestoso*, 3-4 time) is firm if not majestic in its opening strains. It has a more lyrical pendant to which the bass antiphonally plays the opening phrase. The episodic matter is much more extended in the solo version of the exposition than in the tutti. Both, however, ultimately arrive at the presentation of the second subject — in E major instead of the orthodox G major. The theme has an eagerness characteristic of the composer, and in the closing subject there is a hint of high vigor that is amplified in the ensuing tutti.

The development is largely concerned with pianistic figuration. In the recapitulation the first part of the main theme is given to the tutti, the solo entering only with the second, more pianistic strain. The second subject now appears in G major — a fact of considerable importance for the

color scheme — and the movement is brought to an end without extended peroration.

Chopin entitled the second movement "Romance" (it is marked *Larghetto*, and is in E major, 3-4 time) and described his intention thus: "The *Adagio* is conceived in a romantic, quiet, half-melancholy spirit. It is to give the impression of the eye resting on some much-loved landscape which awakens pleasant recollections, such as a lovely spring moonlit night." The form of the movement is simple. The solo, after the short orchestral introduction, has the lead throughout.

The final movement is a sparkling Rondo (*Vivace*, E major, 2-4 time). The tutti begins in C sharp minor with a few detached figures that have the rhythm but not the melodic contour of the principal theme. The theme itself is amiable and dainty in contrast to the energetic tutti, but an undercurrent of vigor is apparent. There is some lively stamping in a tutti interlude, and another subject in the solo, gaily diversified in rhythm. The main theme is once brought in, with a remarkable effect of color, in the key of E flat. The end is swift and brilliant, but is never noisy.

Concerto for Piano and Orchestra No. 2, in F minor, Op. 21

This is really Chopin's first piano concerto. It is the work of a twenty-year-old boy, and as such is remarkable for its original and pianistic color, which today far outshines the similar works of all his contemporaries, Schumann only excepted. (Liszt's E-flat concerto was composed in 1849, the year of Chopin's death.)

The opening tutti, presenting the principal subjects in the usual orchestral exposition, lacks the interest it would have had if the subject matter had been designed by an orchestral thinker. But as in the E-minor concerto, once the piano takes over this lack disappears. Indeed, one almost forgets that there is an orchestra. The thematic matter is relegated to the background, while the piano goes on, in Chopin's unique way, with wonderful arabesques and figurations. The second theme, as it appears in the tutti, seems merely a melody — well enough in its straightforward harmonization, but by no means compelling. When it reappears in the solo, however, it has all the grace of Chopin's inimitable pianistic style. The development is ushered in by a considerably lengthy tutti, and the recapitulation by a briefer one; but otherwise the solo instrument dominates the scene.

The slow movement (*Larghetto*, A flat major, 4-4 time) is a nocturne

with orchestral accompaniment. Chopin confessed that the music originated in his tenderness for a young debutante on the operatic stage, Mlle. Constantia Gladkowska, with whom he had fallen mutely in love while the two were yet students in the Conservatory at Warsaw. (She presently married a merchant there, which fact gave Chopin intense but impermanent distress.) The exquisite opening strain soon attains to greater breadth, and culminates in a dialogue between the orchestra (with a fragment of the broader subject) and the solo (with passages of florid recitative). The opening then recurs in even more ornate form.

The Finale is a kind of Rondo whose rhythmic character is that of the Mazurka. There are several distinctive phrases — excited, dainty, swift, or incisive — that give the impression of joyous tumult without any meticulous care for regular form. Yet the newer substance will often prove to be, not new, but a variant of the old, and on further acquaintance, nothing that was thus unexpected appears irrelevant or incongruous. The form comes, as it should, not from the textbooks but from the material itself; its cohesion is easy and continuous; and to design so novel and so vivid a structure as this was no inconsiderable feat for a boy of twenty. It is possible that the prevailing Mazurka-character may have had to do with this achievement. That national dance was a favorite form with him, one in which he never failed to reveal the living pulse of musical thought, so that his Mazurkas far outdo his Waltzes in variety and interest; and that pulse beats strongly here, even though the form is too extended for any dance.

COPLAND

A Dance Symphony

AARON COPLAND is among the most conspicuous figures in the large list of American composers. He has not only made a significant contribution to most of the contemporary musical forms, but has been of great service to many a fellow worker in the musical world. A notable instance of such endeavor is his present activity with the summer camp at Tanglewood, in Massachusetts. His musical study began in his thirteenth year, with Victor Wittgenstein and Clarence Adler in piano and Rubin Goldmark in composition. He had a brief period of study with Nadia Boulanger in Paris in 1924. So striking was his progress that he was awarded a Guggenheim Memorial Fellowship for the two years 1925–1927. His best known works are doubtless his ballets, of which *Appalachian Spring, Rodeo,* and *Billy the Kid* are brilliant successes; but there are numerous works in other fields: *A Lincoln Portrait,* with readings from Carl Sandburg's biography; a piano concerto, experimenting with the jazz idiom; *The Second Hurricane,* a school opera; a highly intellectual set of Variations for piano, and many other similarly diversified efforts.

This is the second of Copland's symphonies. The first, *A Short Symphony,* which is seldom played, was written in 1933. The *Dance Symphony* was first performed by the New York Philharmonic Orchestra at Carnegie Hall on April 11, 1937. For that performance Copland gave to Lawrence Gilman, program annotator for those concerts, the following account of the symphony's structure and purport:

"The *Dance Symphony* is divided into three distinct units. However, a

thin wisp of transitional material connects them and the movements must be played without any separating pauses. There is no thematic relationship between the movements. The characteristic, rhythmic physiognomy of each is clearly defined and maintained to its end; moreover, each is in sharp contrast to every other. The self-consciousness of this dissimilarity shows that it is the result of design, not of accident. Divergence thus becomes an element of cohesion. The movements agree to differ, as it were, rhythmically, as with the allemande, saraband, and jig of an old-fashioned suite.

"There is a short, slow introduction, whereupon the first movement, *Allegro*, breaks out softly with a light, brisk, precise little motive on the bassoon, accompanied by plucked violins. Oboe continues the motive, slightly altered, as more fiddles pluck. Harp comes in to help with the plucking, then the clarinet continues a derivative of the little motive. There are further derivatives; presently the flute sings a flowing strain which might be regarded as a new motive. The plucking keeps up in some form, on fiddles or harp, throughout the entire movement, except for a few spots where piano pecking is substituted. A climax is worked up, at the summit of which the movement ends.

"The second movement begins with a gentle melody prominently limned by the English horn over a bass in which the bass clarinet swings persistently from one of two notes to the other. Other woodwinds help develop the melody. Another melody ensues which violins and violas announce softly in canon, to a harp accompaniment. The first melody is developed to a great climax in which the second melody joins.

"If the first movement is thin, dainty, pointed, and transaudient, the second movement songful and sustained, the third movement is characterized by violence and syncopation. Its initial, jazzy motive can be heard *ff* on the woodwind, percussively reinforced by the piano, while violins, English horn and xylophone execute a sustained trill. A second motive soon starts *ff* on the low strings and trombones. A figure of reiterated notes also assumes prominence. There is extended development of all the material. There occurs an amusing interruption: the notes of the initial motive appear masquerading as an exaggeratedly languishing waltz. At the very end, all the motives are blazoned forth at once."

Symphony No. 3

This symphony was completed in 1946. It was commissioned by the Koussevitzky Foundation, and represented a return of the composer's

interest to the symphonic form, after a long preoccupation with fields of expression more definitely associated with everyday experience — the ballet, chiefly, and the impressions gained by a visit to Mexico. Preoccupation with music itself, however, had been by no means infrequent in his earlier works. His *Piano Variations* (1930), his *Statements for Orchestra* (1936), and his *Short Symphony* represent, in the opinion of Arthur V. Berger, what may be called Copland the musician, in contrast to Copland the painter or the dramatist. It is that figure who is revealed — probably more fully than ever before — in the present work. To quote Mr. Berger: "Precisely because the composer did not force himself to say any one thing in the Third Symphony, he seems to be saying very many"; and he goes on in a way that seems to be supported by various remarks of Copland himself: "The ways of the unconscious are such that we often express feelings without being aware of them, and these often represent a deeper level of our being when conscious layers are not active to simplify and (as in programme music or music otherwise connected with a specific subject) narrow down the sphere of reference."

There is great breadth in the opening movement — a leisure for contemplation rare in the often overfevered compositions of this day; and there is likewise, in the faster portions (which often seem to grow out of the slower thought rather than to be animated by another and a contradictory purpose), a directness of reference to the familiar rhythms of the dance that is reassuring to the ear surfeited with abstract rhythmic ingenuities. Mr. Berger sees in the whole piece "the general character of a glorified and expansive hymn — of prayer, of praise, of sorrow, of patriotic sentiment," and finds such expression naturally rooted in Mr. Copland's long association with New England and Quaker hymnody. That the faster sections should exhibit the surface of the dance is to be expected in the music of one who has written so often and so literally for dancers. But hymns and dances may also represent spiritual states as well as the religious or social occasions on which such types of expression are conventional, and it is with the implications of the hymn or the dance that the music doubtless has to do.

We shall describe the main features of the four movements in this light. The first movement (*Molto moderato* — with simple expression) begins with a sustained, contemplative strain, unaccompanied, in flutes, clarinets, and divided first violins. Its first interval is a downward fourth; it twice dips below that interval and then returns to it; the tonality (frankly indicated in the signature) is E major; and when the first phrase ends,

four horns affirm this key. The strain of melody is thus continued, its instrumentation gradually thickened, and the pace is slightly hastened up to a climax in the warm sonority of the brass.

The second theme of importance then appears softly in the violas. There is a gradual accumulation of accompanying lines in the wood winds, with more active motion in eighth- and sixteenth-notes, and this leads to a new theme in the trombones (*Più mosso*), still firm and hymnlike, and perhaps even more straightforward in its expression than the former two themes. Out of the climax that is steadily built up emerge the first two themes played simultaneously — the first in the trombones, the second in the flute. There is naturally another climax, more actively rhythmic than before; but the first theme (now written in augmentation, but because of the hastened speed sounding the same as before) reasserts the quiet sobriety of the beginning. The rather massive substance of the movement is thus clearly and impressively designed.

The second movement — naturally, after the slow first section — is the equivalent of the classical symphonic Scherzo. The horns announce the main figure of the theme forcefully and drive home its rhythmic vigor for a considerable time before the theme itself is allowed to appear. The dance character is frankly expressed, and although it is in slower tempo than the introduction, its energy hardly seems less. Incessant eighth-note motion makes a nervous background, and it becomes difficult to restrain the sort of fancy that sees troupes of heedless dancers cavorting.

The Trio of the movement is in 3-4 time (the first part is duple), and is gratefully quieter. The theme is in the oboe, with as frank a rhythm as before. But this theme undergoes various transformations, entailing a quite unsuspected variety of character. You will find it both treated in canon and augmented. Thereafter the first part of the movement, as in the usual Scherzo, returns; but there are many additions.

The slow movement (*Andantino, quasi allegretto*) begins in a single line of melody as did the first movement. The thought, indeed, is taken from the third theme of the first movement (that which there appeared in the trombones); but the aerial height of the violins' line and the rhythmic alteration combine to give a quite new and yet related impression. The second violins presently enter with a free inversion of this line, and soon the two voices are intertwined.

All this, however, is introductory to the main movement, which begins with a fluid solo in the flute. Graceful motion, rather than intellectual display is provided, the dance character being generally, if never spe-

cifically, present. (In a swifter section in 2-4 time, however, your feet will have to be held still by main force.) The mood of the opening gradually supervenes and rules to the end, but there is no pause other than the dwelling on the final string chords.

The Finale begins (*Molto deliberato*) with a leaping figure in the flutes, to which the clarinets add a quieter motion. In this the flutes soon join. The leaping figure is a quotation from Copland's *Fanfare for the Common Man* — a clue that leads us again out of the abstract into the real and the present. This fanfare presently becomes a full-length theme, emphatically set forth by the trumpet. But the main part of the movement appears with a gay theme in the flute (*Doppio movimento*), extended remarkably without release of activity or time for breath. For contrast there is presently a curiously syncopated theme in muted trumpets and violas, in a combination of 3-8 and 2-4 time which is perhaps easier to think as 7-8 time. The details of the rhythmic and thematic combinations are many and verbally indescribable, but the whole impression is remarkably coherent. "The exciting panorama of this movement closes with a grand peroration in which the second theme of the Finale [that in 7-8 rhythm] returns, broadly hammered out in single notes, in thoroughly anthem fashion, after which is heard the first theme of the symphony, completely transformed into a majestic, assertive idea." (The quotation is from Mr. Berger.)

El Salón México

The circumstances which gave rise to the glowing picture here presented have been thus described by the composer:

"During my first visit to Mexico, in the Fall of 1932, I conceived the idea of writing a piece based on Mexican themes. I suppose there is nothing strange in such an idea. Any composer who goes outside his native land wants to return bearing musical souvenirs. In this case my musical souvenirs must have been very memorable, since it wasn't until 1933 that I began to assemble them into the form of an orchestral work. From the very beginning, the idea . . . was connected in my mind with a popular dance hall in Mexico City called *Salón México*. . . . I realized that it would be foolish for me to attempt to translate into sounds the more profound side of Mexico: the Mexico of the ancient civilizations or the revolutionary Mexico of today. In order to do that one must really know a country. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the *Salón México*. . . . Because

one felt, in that 'hot spot,' in a very natural and unaffected way, a close contact with the Mexican people. It wasn't the music I heard, but the spirit I felt there, which attracted me. Something of that spirit is what I hope to have put into my music.

"I followed no general rule in the use of the themes I treated. Almost all of them come from the *Cancionero Mexicano* by Frances Toor, or from the erudite work of Ruben M. Campos, *El Folk-lore y la Musica Mexicana*. To both authors I owe thanks. Probably the most direct quotation of a complete melody is that of *El Mosco* (No. 84 in the book by Campos), which is presented twice, immediately after the introductory measures (in which may be found fragments of *El Palo Verde* and of *La Jesusita*)."

An Outdoor Overture

This lively piece was thus described by the composer in the program book of the Seattle Symphony Orchestra, November 11, 1940:

"'An Outdoor Overture' was composed especially for the 1938 mid-winter concert given by the school orchestra of the High School of Music and Art in New York City.

"The Overture owes its existence to the persuasive powers of Mr. Richter, head of the music department of the school. . . . He had clearly stated his specifications: 'My suggestion is that you write a single movement composition somewhere between five and ten minutes in length. I think it should be an overture or rhapsody, rather optimistic in tone, which would have a definite appeal to the adolescent *youth of this country*.' With this friendly advice I began work on October 18 and finished the composition two and a half weeks later on November 5th. As it turned out the composition was an overture, about nine and a half minutes long, definitely optimistic in tone. When Mr. Richter heard me play it from the piano sketch, he pointed out that it had an open-air quality. Together we hit upon the title, 'An Outdoor Overture.'

"The piece starts in a large and grandiose manner with a theme that is immediately developed as a

long solo for the trumpet with a string pizzicato accompaniment.

Shortly afterwards, these same repeated notes, played broadly, give us a second, snappy march-like theme developed in cannon [*sic*] form. There is an abrupt pause, a sudden decrescendo, and the

third, lyric theme appears, first in the flute, then in the clarinet, and finally, high up in the strings.

Repeated notes on the bassoon seem to lead the piece in the direction of the opening allegro. Instead, a

fourth and final theme evolves — another march theme, but this time less snappy, and with more serious implications. There is a build-up to the

opening grandiose introduction again, continuing with the trumpet solo melody, this time sung by
all the strings in a somewhat smoother version.

A short bridge section based on a steady rhythm brings a condensed recapitulation of the allegro section.

As a climactic moment all the themes section [*sic*] are combined.

A brief coda ends the work on the grandiose note of the beginning.

'An Outdoor Overture' is scored for the usual symphony orchestra, with the omission of the tuba. 'Don't forget the percussion section' was another of Mr. Richter's admonishments. The percussion section was, therefore, not forgotten."

DEBUSSY

Prélude à l'Après-midi d'un Faune (*The Afternoon of a Faun*)

THIS remarkable piece may justly be regarded as one of the landmarks on the road to the extremer modernisms of the twentieth century. It was first performed on December 23, 1894, when the world that had at last accepted Wagner was being assaulted by the unforgivable (but often delightful) dissonances of Richard Strauss, and it evoked similar repercussions. No one would think of questioning its musical propriety today. Indeed, its impressionism is somewhat faded in appeal, the stern lines and the primary colors of more recent music having dulled our sensibilities to the suave lines and the pastel colors of Claude Debussy's masterpieces. Yet it survives, after sixty years, and still retains the tints and flushes of romantic decadence.

The source of Debussy's musical image was a poem by Stéphane Mallarmé, himself an impressionist poet. Edmund Gosse has discoursed illuminatingly on Mallarmé's poetic purpose: "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." If you substitute "notes" for "words," "hearer" for "reader," and "composer's" for "poet's" in the sentence just quoted, you will have a pretty dependable statement of Debussy's artistic creed.

Mr. Gosse has also interpreted the poem from which Debussy drew inspiration, and his interpretation is probably more readily intelligible than the original, or a literal translation of it, would be:

"A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experiences of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! but Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficient yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

La Mer (*The Sea*), Three Orchestral Sketches

This is the largest in dimension of Debussy's orchestral works. It was begun in 1903 and finished two years later. It was first performed at one of the Lamoureux concerts, Camille Chevillard conducting. That performance was apparently merely correct and dull; and the failure to realize the composer's vision was perhaps the reason for the rather indifferent response of a public which in part, at least, had been made expectant of new and vivid stimulation.*

The texture of the music could be described only in the most tedious of language. The form is patently dictated by the idea, and is true to its

* In February 1908 Debussy conducted this work (and also the *Prélude à l'après-midi d'un faune*) at one of the concerts of the Queen's Hall Orchestra in London. I was present on that occasion and well remember the gasp of astonishment that greeted the appearance of the composer, who was dressed in a brown business suit instead of the long, black frock coat which was *de rigueur* in those days not only for artists at afternoon concerts but for floorwalkers. The reception of the work was not enthusiastic (I afterward learned that the composer himself was dissatisfied, the rehearsals having been too few), but it was attended by no such marks of disapproval as were shown when he again conducted the work in Paris, in the following month.

subject; but it is not a conventional form, nor has it in any direct way been imitated. Debussy's attitude toward the problem of form was of course unorthodox, but as the world has come to see, it was entirely logical. "No fixed rule should guide the creative artist," he said; "rules are established by works of art, not for works of art. One should seek discipline in freedom, not in the precepts of a philosophy in its decline — that is good only for those who are weak. I write music only to serve Music as best I can, and without any other intention; it is natural that my works should incur the risk of displeasing people who like 'certain' music, and perseveringly stick to it alone."

The first of the three sketches is entitled: "From Dawn to Noon at Sea." It begins (*Très lent*) in B minor, with matter indescribably well designed to suggest the coming of light over the waste of waters. No formal thematic development is to be expected, but a gradual clearing of the light and a gradual growth in animation will fill out the picture for us — unless we are to much preoccupied with the business of analysis. We shall feel the rising of the wind and shall sense the slow appearance of something like sentient life in the sea itself. We are thus prepared for the second sketch, entitled "Frolic of the Waves." Not merely the swirl and tumult of the undulations is pictured — although he who will may readily "see" the heaving surface — but also some immanent life that seems actually to inspire the joyous tussles of the waves. And there is needed even more of a kind of impersonation of the elements if we are to understand the third sketch — the "Dialogue between the Wind and the Sea." It is a dialogue which man has never learned to translate into words. The ancients, who knew nothing of meteorology, did better than we toward a translation of this ageless tongue. They invented an Aeolus and a Neptune to rule these wayward elements, and doubtless saw in their antics and tantrums more potent implications than reside in the ergs and moments of our dull mensuration. Debussy's vision is almost Vergilian.

Images, for Orchestra

The collection of pieces to which Debussy gave the rather indefinite title *Images* is somewhat strangely assorted, a fact which possibly accounts for the infrequent performance of the whole work. The most familiar portion is that entitled *Iberia*, whose three scenes are clearly related to each other. The association of the others with these remains problematical.

The first of the series, *Gigues*, was in fact the last in order of composi-

tion, being completed in 1912. It was performed in Paris by the Colonne Orchestra in January 1913 and by the Chicago Orchestra in November 1914. Its original title was *Gigue triste*—*Sad Jig*—a sufficiently provocative suggestion to the mind but a perplexity to the limbs of an ordinary mortal. It has an introductory section of twenty bars; then the main theme of the dance is heard, unaccompanied, in the *oboe d'amore*; and there is later introduced, in the bassoon, a figure in a dotted rhythm suggestive of a Scottish tune, "Weel may the keel row." There is no other thematic material.

Iberia, composed in 1907, is the earliest of the pieces comprising the collection. There are three sketches: I. *Par les rues et par les chemins* (In the Streets and Byways) marked to be played *Assez animé, dans un rhythme alerte et précis*; II. *Les Parfums de la nuit* (The Odors of the Night), which is to be played *Lent et rêveur* (Slowly and dreamily); and III. *Le Matin d'un jour de fête* (The Morning of a Festive Day), played in the rhythm of a distant march, lively and joyous.

We shall spend therefore in Spain an afternoon, when we hear the sound of mule-bells and other evidences of the traffic of wayfarers; a night which veils from vision the garish realities of day and evokes, through other senses than sight, intimations more compelling than visions; and the morning of a festive holiday, with whose dawn we are awakened. It is hard to realize that music such as this was received at its first hearing with disapproval of its radicalness.

As to the title, it is pertinent to remark that Pliny wrote of the River Ebro that it yielded great riches of traffic and commerce by reason that it was navigable for 250 miles, and that the Greeks named the whole peninsula of Spain Iberia from the name of the river, which he called Hebre.

The last of the *Images* is called *Rondes de printemps*. It was composed in 1909, and was first performed in Paris in March of the following year. *The Rounds of Spring* has a sort of motto which may be translated, "Long live the May, be welcome the May, with its wild banner." M. Louis Laloy wrote of it, after its first performance, "The composition sings the joy of a tender spring, with its more than virginal innocence, childlike and divine, that of the flowers which unfold, the branches that yield to the breezes from heaven." He found the central idea derived from an old children's song, *Nous n'irons plus au bois*, which Debussy had already used as part of the thematic material of the piano piece *Jardins sous la pluie* (Gardens in the Rain).

DUKAS

Symphony in C minor

THAT is a strange world in which a single tune like the theme of the broomstick in *L'Apprenti sorcier* is whistled by the newsboy on the corner, but in which few professional musicians will be found who can quote from any other piece by the same composer. Something of that same barrier which kept so many French composers from full acceptance by the non-Gallic world has apparently worked against Paul Dukas. Yet his fame at home is certainly more than ephemeral. His huge piano sonata, written in 1899–1900 seemed a notable contribution in a day when the literature of that instrument was already rapidly waning. And in his opera *Arianne et Barbe-bleu*, it appears that he in some ways anticipated the plan of structure followed by Alban Berg in *Wozzeck* — that of making music which does not pretend (as Wagner's does) to be the immediate counterpart of the text and the action, but is instead the music for this or that situation in general, cast in some "purely" musical form.

Nothing in Dukas's training, however, reveals the eccentric or the conscious reformer. He first showed interest in music at about fourteen, and had then the energy to master *solfège* by himself. He entered the *Conservatoire* in Paris in 1882, proved an indefatigable student, and won the *premier second Prix de Rome* in 1888. (The first prize, it was rumored, was awarded "under very singular circumstances.") The composition he submitted was a cantata, *Velleda.* Dramas by no means in the classic French tradition (*King Lear* and *Götz von Berlichingen*) as well as Corneille's *Polyeucte*, inspired three early overtures; and Dukas ap-

parently had a larger share than was credited to him in the preparation of *Frédégonde* (an opera left incomplete by his teacher, Guiraud) for performance at the Paris *Opéra*. The Symphony in C minor was first performed in 1897, and the famous *L'Apprenti sorcier* appeared in May of the same year.

The symphony follows the plan of three movements, already established in France by Franck and Chausson. There is no attempt, such as Franck made, to substitute a swift middle section of the slow movement for the Scherzo, nor is there any other conspicuous departure from classical tradition. The first movement, *Allegro non troppo vivace, ma con fuoco*, presents the main theme at the outset in the low register of the violins, and fully impresses its energy upon us before a tranquillizing passage prepares for the second subject, which is in the somewhat unusual relative key, A minor. There is a vein of subdued melancholy in this strain which is also dealt with at some length, its first quiet string color being gradually enriched. The closing subject has a similarly flattened curve to that of the first theme. The development is almost all on the main theme and is thus largely energetic in tone. The recapitulation is orthodox, but the closing theme is heightened in character by being given to horns and trombones in addition to the 'celli. A diminution of this theme is much used in the brilliant Coda.

The slow movement (*Andante espressivo*, E minor, 4-8 time) begins with a wavering figure in the horns against the harmony of the augmented fifth. This figure, in the violas, accompanies the main theme — an upward leap followed by three descending notes and a syncopated continuation. The second theme is a descending scale of E major, repeated with striking harmonic changes, somewhat suggestive of Franck. After an interlude in muted strings, *tremolando*, flute and clarinets have a new scalewise theme that is presently discussed by the 'celli. After some reference to the main theme, the second subject returns and is now made to dominate the whole movement. There is a kind of recapitulation, more highly colored, of the opening themes, and a subdued close.

The last movement (*Allegro spiritoso*) is in 3-4 and 9-8 time. A solid theme, on the C-major triad but dropping from E to G, appears on the "one" of the measure, with vitally energetic figures in the background. The second theme, jerky and excited, continues the sense of strength, and even the swaying and sweeping that ensues in the 'celli hardly abates this sense. There is still another theme, wavering and somewhat chromatic, in the violins. The whole substance is somewhat freely recapitu-

lated, the second and third subjects both appearing in augmentation. At the end, the third and the first themes are combined in a sonorous *fortissimo*.

Scherzo, *L'Apprenti Sorcier* (*The Sorcerer's Apprentice*)

When this sparkling piece was first produced (in 1897) it was taken as a kind of competitor with the then strikingly novel symphonic poems of Richard Strauss. Even now, it appears as an almost inimitable example of program music. But there is some doubt that we are taking the work as the composer intended. I have seen (but only in a bookseller's catalogue) an autograph letter of Dukas offered for sale in which the composer is said to express grave concern lest the public may fail to grasp the ironic intent of his Scherzo toward the form of the symphonic poem in general. I may as well confess that I have not been able to catch the ironic point.

The plot of the music is taken from Goethe's ballad *Der Zauberlehrling* — itself a twice-told tale, since the original is found in Lucian's second-century dialogue *The Lie-Fancier*. The tale is that of a magician's apprentice who, during his master's absence, is tempted to try his own hand at the business of magic. In the corner stands an old broomstick (a part of the magician's apparatus), and over this the youngster repeats a mystic spell which he has heard his master pronounce. In tense and expectant silence the boy awaits the effect of his incantation. It works! Stumbling to its wooden feet, the broomstick begins to dance, round and round and out the door, and, as the spell has commanded, it brings water and pours it into the bath. Soon the bath is full — too full. The alarmed apprentice cannot remember the countermanding spell. More water comes, and more, until the insensate broomstick has flooded the house. In a frenzy the apprentice seizes an axe and chops the broomstick in two — and both pieces bring water! At last the old magician returns. He utters another spell (musically somewhat like that which the boy had used), and lo! the broomstick is itself again.

Dukas has not recorded the ensuing conversation between the apprentice and his master.

BORN 1841, IN NELAHOZEVES. DIED 1904, IN PRAGUE

DVOŘÁK

POVERTY and the lack of musical opportunity have often been the youthful lot of composers who, to our sentimental satisfaction, have surmounted every obstacle and risen to success. But our admiration is perhaps offered rather to the success than to the struggle against adversity; and our notions of art as a manifestation of powers above the common level thus often obscure for us the contributions made by enforced contact with life on a level even lower than the common. Antonin Dvořák's life is almost too apt an illustration of this familiar case.

His father was an innkeeper and butcher — the parent of eight children and a bandmaster in a small way — in the little town of Nelahozeves (called Mühlhausen by the Germans), near Prague. Little Antonin's gift for music was apparent very early, but not until his twelfth year was any systematic musical training possible. Hence the simple emotions of the people, and the music in which they were embodied, were imprinted on his impressionable mind long before he came to any intensive study of the technique of composition. That these impressions were permanent may be seen in the fact that of his published works about a quarter, in whatever form, are directly rooted in the idiom of his people. In addition, many a movement in the quartets and larger works is either a Slavonic dance or the development of a melody distinctly Slavonic in character.

He sang in the church choir, fiddled at village celebrations, and got the rudiments of musical learning from the village schoolmaster.

A brief period of study (chiefly of the German language) in a neighboring town was ended by financial difficulties at home; but when he was sixteen he managed to get to Prague, where he studied organ, theory, and

singing at the Organ School. Here he was thoroughly grounded in the works of the old masters, but at the same time he absorbed much of the contemporary thought of Schumann and Wagner. For more than ten years he supported himself meagerly by playing the viola in a theater orchestra; but this was by no means a barren experience, since toward the end of this period the orchestra was conducted by Smetana. The enthusiasm of this important composer for the music of his native land reawoke the interest of the young admirer of Wagner and Schumann in his early musical impressions. He did not cease to admire those artists, but he was no longer a slave to their influence. He had composed assiduously, but without telling anyone of his efforts, and was thus slow in coming to any sure confidence in his own powers. During his last two years with the theater orchestra, some smaller works had been performed, but it was not until 1873 that he won any conspicuous success. This was with a hymn to the fatherland, set to a part of a patriotic poem by Vit. Halek — "The Heirs of the White Mountain."

His first recognition abroad came with a set of Moravian Duets for Piano, four hands. These were entered in a competition sponsored by a Viennese organization founded for the assistance of needy and worthy young composers. In 1877 Johannes Brahms had been appointed one of the judging committee, and after reading the Duets he wrote to Simrock, his publisher, "I took much pleasure in the works of Dvořák of Prague. I have recommended him to send you his Moravian Duets. . . . Decidedly he is a very talented man. Besides, he is poor. Please take this into consideration." Simrock published the Duets and commissioned more of the same sort, these being entitled Slavonic Dances. They were afterward orchestrated brilliantly by the composer, rivalling in popularity the Hungarian Dances of Brahms. The two composers became sincere friends.

Wider fame was won with his *Stabat Mater*, which was produced in 1883 at London with such success that he was invited in the following year to conduct his works in that city. For the Leeds Festival of 1886 he wrote the oratorio *St. Ludmilla*, which, after the festival, was repeated three times in London. Although it was at first thus successful, this piece shows something too much of a desire to adapt his style to foreign taste. He could probably have prospered in England, as Handel, Haydn, and Mendelssohn had done; but for him expatriation was unthinkable. He returned to Bohemia, bought a little house in a country town, and began to compose with a calmer mind than he had ever enjoyed before. Honors multiplied — an honorary doctorate of philosophy (Prague); the order

of the Iron Crown (Vienna); a professorship in composition at the Prague Conservatory; concert tours in Russia, Germany, and England. In 1892 he went to New York as director of a National Conservatory of Music, founded by a Mrs. Thurber. He was not happy in the great city, but found congenial friends in the Bohemian community of Spillville, Iowa, where he composed several works. He returned to Prague in 1895, and was made director of the Conservatory there in 1901. He composed prolifically until his sudden death, May 1, 1904.

Symphony No. 4, in G major, Op. 88

The Fourth Symphony was written in 1889, one of the fruits of Dvořák's quiet life in his little home. It is far overshadowed in popular interest by the Fifth, but deserves — as do many others of his compositions — more frequent hearings than it is accorded. The honesty of his musical thought is here conspicuous, and is uncolored by any attempt to adapt his idiom to foreign influence.

The first movement (*Allegro con brio*, G major, 4-4 time) begins with the announcement of the principal theme in the 'celli against a simple accompaniment. The theme, as it first appears, is actually in G minor, but it presently brightens, and a continuing phrase in the flute, quietly gay against a sustained triad of G major in the violins, establishes the major tonality. The contrast of major and minor keys, however, remains characteristic of much of the movement. The second subject offers agreeable diversion, its moment of appearance being effectively timed. The rest of the movement, although it shows much ingenuity and even drama in its development, remains lucid and natural throughout.

The *Adagio* (E flat major, 2-4 time) begins with a theme of quiet contour that would be entirely serene if it were not for the striking dynamic contrasts and the darkening of the harmony (reminiscent of the minor tonality at the opening of the first movement) as the theme proceeds. The contrasting theme is placid and smiling. These two themes constitute the substance of the movement, the form involving hardly more than their alternate repetition with different scoring.

Instead of being a Scherzo, the third movement (doubtless suggested by the frequent practice of Brahms in sonata structures) is really an Intermezzo. The tone of the theme, like that of the slow movement, is gradually darkened — here by the general descent of the theme from its beginning to its close. The second theme, however, is gay and tripping,

and at the end of the movement this theme, now transformed by a change to duple time, takes on the character of a polka.

The Finale (*Allegro ma non troppo*) is in 2-4 time, of course in G major. It begins with a trumpet fanfare and continues in vigorous dance rhythms, racy of the Bohemian soil. The structure is again perfectly lucid, and the orchestration as brilliant as any lover of the Slavonic Dances will expect.

Symphony No. 5, in E minor (*From the New World*), Op. 95 *

Whether the title of this symphony was meant to indicate that themes from the New World (Negro and Indian themes) were the substance out of which the symphony had been formed; whether these themes were the composer's own, but flavored by the atmosphere in which he had been living; or whether the music was not in the least American, but represented the loneliness of a homesick Bohemian enduring the alien surroundings of an unmusical land — all these questions were raised and were debated with some acrimony, but with little result save the confusion of the general understanding of the composer's message. That message, however, seen in the light of the composer's own words (in a letter to Oscar Nedbal, who conducted the work in Berlin in 1900), is surely not obscure: "I send you Kretchmar's analysis of the symphony; but omit that nonsense about my having made use of 'Indian' and 'American' themes: that is a lie. I tried to write only in the *spirit* of these national American melodies."

The symphony, however, is more than a mere attempt to reflect the spirit of a few types of melody prevalent in, if not indigenous to, America. Even the credible information that the second and third movements were suggested by *The Song of Hiawatha* cannot justify the supposition that the purpose of the music was merely speculative or illustrative. The very title implies that a real, and not a fancied, "new world" was before the composer's mind as he wrote.

The first movement has twenty-three bars of Introduction (*Adagio*, 4-8 time), beginning with a somber phrase in the lower strings which is repeated in the wood winds. An unobtrusive syncopation in this phrase is suddenly given great emphasis. Here, indeed, are suggested two emo-

* This symphony was written in 1893, while Dvořák was director of the National Conservatory in New York. It was first performed on December 15 of that year by the New York Philharmonic Society, Anton Seidl conducting. The orchestration had been largely completed during the preceding summer, while the composer was enjoying asylum from the too raucous life of the American metropolis.

tional characteristics that will be largely dealt with in the coming *Allegro* — languor and excited energy. The principal theme of that movement is foreshadowed during the Introduction — a stern rhythming of the arpeggio of the E-minor triad, up and down, and voiced in the hard energy of the trumpet. Three identical bars, in a less energetic but not less vital rhythm and in the wood wind, complete the theme. It is then dealt with in various instruments, the rhythmic twitch of the trumpet's second and fourth bars pervading the music as its intensity increases. The second half of the theme makes the descent from the point of climax. Then appears, in flute and oboe, a gay little tune in dance character to the accompaniment of a persistent D in the horn. This is by way of transition to the second theme.

This first appears in the flute. H. T. Burleigh, a well-known singer of Negro spirituals, saw in this melody a close relation to "Swing Low, Sweet Chariot" — a resemblance patent enough, but still perhaps not intended by the composer. The song is now taken up by the violins. It rises rapidly to a climax and, without further peroration, brings the exposition to a close.

These themes are interestingly developed. The "Swing Low" theme is often heard in diminution, gaining thereby an unexpected excitement. The stern character of the main theme appears at intervals, always marking a new accumulation of energy. The recapitulation is altered, in character more than in design, by changes in the instrumentation and by the appearance of the second subject in the remote key of A flat. The very energetic Coda begins with a statement of the second ("Swing Low") theme in the horns against the main theme (entering two bars later) in the trombones. The vigor of this combination is maintained to the end of the movement.

The *Largo* (D flat major) is the best known of all Dvořák's larger compositions. The note of languor, suggested in the Introduction to the first movement and more definitely expressed in its second subject, here becomes predominant. After four bars of mysterious chords in the winds and two in the muted strings, the English horn sounds the nostalgic main theme. That this famous melody was first suggested by some episode in *The Song of Hiawatha* is perhaps substantiated by the fact that in the first sketches this movement was entitled *Legenda*. The title was dropped — presumably because it appeared to narrow the intended range of expression. The fineness of Dvořák's color sense is nowhere more clearly manifest than here. Yet there is no orchestral trickery, no employment of

color for its own sake. Indeed, his first impressive effect is gained merely by giving the melody for a moment to the strings and then back to the English horn, concluding this section with four bars in the subdued tone of the muted horns.

The key now changes to C sharp minor. In slightly quickened tempo a new theme appears in flute and oboe above a *tremolando* in the violins and violas. Being constantly centered on the keynote, C♯, it intensifies rather than relieves the note of nostalgia. It is continued by a slower strain in the clarinets, a pizzicato accompaniment persisting in the basses. The whole theme is now given to the violins with a richer accompaniment in the winds. As this ends, the oboe sounds a measure in triplets in C sharp major. With a counterpoint in the next bar in the flute, this forms the material of a rapidly developed crescendo, at the summit of which the trombones blare out the main theme of the first movement. This is not a mere adoption of the "cyclical" plan of symphonic structure. The rude recall of the theme reveals that its character is a significant element behind, if not within, the thought of the slow movement. At the same time, the horns are playing the main theme of this movement, and the violins the second theme of the first. The crisis is soon over. The English horn resumes its original thought and the piece comes softly to an end.

The Scherzo — also possibly suggested by *Hiawatha* — is less directly suggestive of American folk-melody. Its principal theme is a fleet-footed dance, treated by the experienced composer of the Slavonic Dances. The whole first section is based on this theme. The second section (*Poco sostenuto*) has a new tune, given, like the first, to flute and oboe. The first section returns, as usual, but before the Trio appears we hear in the 'celli and then in the violas a sinister hint of the main theme of the first movement. The Trio has a graceful theme that sounds (but is not written) in the lilt of 6-8 time. After the Trio the Scherzo is repeated as usual, the Coda again strongly emphasizing the main theme of the first movement.

The Finale (*Allegro con fuoco*, 4-4 time), after nine bars of growing turbulence, presents the stern principal theme in horns and trumpets, *fortissimo*. This tune is again strongly centered on the tonic (E), and its strong accents are emphasized by mighty strokes on energetic chords in all the rest of the orchestra. The character is palpably complementary to that of the main theme of the first movement, although the design bears no resemblance to it. After reaching a pitch of great excitement in a passage of violent syncopations (too often muddled in performance) the energy subsides, and the lyrical second theme, in G major, appears. Its

phrases, as they conclude, are accompanied by a curious leaping figure that is later much heard.

In the development the principal themes of all the preceding movements are introduced. The recapitulation is somewhat modified. The Coda presents a combination of the principal theme of the first movement with that of the fourth — a great outburst of energy resulting which can hardly be heard without a sense of its application to the New World.

Concert Overture, *Carneval*, Op. 92

This is one of Dvořák's most colorful and animated pieces. It was written in 1891, in recognition of the honorary degree conferred on him by the University of Prague. It is the second of three overtures, the first being *In Nature's Realm*, written in recognition of the honorary Mus. Doc. conferred by the University of Cambridge; the third, *Othello*, written out of a superabundance of ideas; and the whole group being entitled *Nature, Life, and Love*. He intended the cycle to be performed as a group, and did conduct them thus both in Prague and in New York in 1892. But they were published separately in 1894 as Opp. 91, 92, and 93.

The title *Carneval* has less of specific meaning for Protestant communities such as ours than for Catholic communities such as that in which Dvořák lived most of his life. The overture portrays a European scene, where the preparation for Lenten sobrieties is made with a vigor and abandon that have been traditional for centuries.* The spirit of revelry then manifest has been caught by artists in all media, and by none more spontaneously than by Dvořák.

He once remarked that the overture was written to depict the feeling of "a lonely, contemplative wanderer reaching at twilight a city where a carnival is in full sway. On every side is heard the clangor of instruments, mingled with shouts of joy and unrestrained hilarity of the people giving vent to their feelings in songs and dance tunes." The opening is as brilliant and boisterous as music can well be, the main theme bursting with full force out of the whole orchestra. But there is a romantic episode in the middle that might be taken as evidence that his supposititious wanderer had found personal solace for his loneliness, or at any rate had encountered a vivid example of such delectation, in some dark corner of a park.

* In Minneapolis we once gave the title *Mardi gras* to a feature of that summer celebration of aquatic and other gaieties which is called by the etymologically amazing appelation "Aquatennial," and which we celebrate in July.

Concerto for Violin and Orchestra in A minor, Op. 53

This concerto was first performed by the Bohemian violinist Franz Ondriček, who also performed it for the first time in London in 1886. Like the Concerto for Violoncello, which exhibits far more of musical solidity than of technical brilliancy, this work is a product of Dvořák's irrevocable convictions as to the proper function of the concerto form. But no such controversies arose between composer and performers as those we shall have to remark in connection with the 'cello concerto. Certain irregularities, however — welcome to our ears, but distressing to the theorists of the 'nineties — appear in the form. They may be detected by the hearer who cares to look for them, but need not be especially emphasized. The Concerto for Violin has not found equal favor with that for 'cello; but it is a work of fine and even noble feeling, expressed without sentimentality or exaggeration.

The principal theme is set forth without preamble by the whole orchestra in unison. It is immediately answered by the solo with the accompaniment of wood winds and horns. There is a repetition in the unusual key of the subdominant (D minor). The orchestra again bursts out with a somewhat amplified version of this theme and then passes on to the second subject, a lyrical strain sung by the violins in octaves against a countersubject in the wood winds. (B flat major and A minor are the curiously contrasted tonalities of this subject.) Now the solo takes up the main theme, but in E major, and develops it somewhat, soon being diverted to the second subject. There are considerable expansions of this matter, leading to a third theme in C major that soon becomes highly modulatory and assumes a *scherzando* character. There is a rather irregular recapitulation of the first subject, and thereafter a gradual slackening of the tempo toward the slow movement, which is entered upon without a break.

This is a *Romanza* (*Adagio ma non troppo*, F major, 3-8 time). It has three themes. The first is announced by the solo in F. The orchestra takes it up in the wood wind with a countertheme in the first violins; but the solo prevents its full statement by entering with the second theme in F minor, *Poco più mosso*. This devolves into passage-work for the solo that gradually subsides into a background for the subdued and poetic third theme in C major, sounded by the strings of the orchestra. The second and third themes appear in the ensuing development, in which solo and tutti alternately take the lead, until the first theme appears in the horns against arpeggiated figures in the solo. This brings the movement to an end.

The Finale (*Allegro giocoso, ma non troppo*) is in A major and in triple time — a vivacious Rondo on three themes. The first appears in the solo and the orchestral violins. It is followed by several episodic phrases before the second theme is announced by the solo violin, in E. This theme veers so far toward C sharp minor as almost to lose its tonality. The first theme, as is proper in the rondo form, then recurs, and after being given out by the tutti leads to the third subject (in D minor, 2-4 time) in the solo violin. This is dealt with at considerable length. Thereafter, in quite their normal order, the first and second subjects reappear. Just before the Coda the third subject is briefly alluded to.

Concerto for Violoncello and Orchestra in B minor, Op. 104

Like the *New World Symphony*, this concerto was written during the composer's sojourn in America. It was, indeed, his last work on this side of the ocean. Alwin Schroeder, for many years solo 'cellist with the Boston Symphony Orchestra and 'cellist of the famous Kneisel Quartet, gave considerable advice and assistance in its composition. The piece is dedicated, however, to Hans Wihan, a friend of the composer and the founder of the Bohemian String Quartet. Professor Wihan provided the bowings and fingerings for the solo part as this was sent to the publisher, but he seems also to have introduced other details much less to the composer's liking. "My friend Wihan and I," he wrote to Simrock, "have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed in two versions — a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not even my friend Wihan — shall make any alteration in it without my knowledge and permission — also no cadenza such as Wihan has made in the last movement — and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestra or the piano score; I informed Wihan when he showed it to me that it is impossible so to insert one. The Finale closes gradually *diminuendo* — like a breath — with reminiscences of the first and second movements; the solo dies away to a *pianissimo*, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede." We shall find Dvořák's judgment to be amply vindicated.

The first movement (*Allegro*, B minor, 4-4 time) opens with a long orchestral Introduction, quite in the classical manner. The principal

theme is announced by the clarinets — a tense phrase, rather marchlike in character, supported by simple chords in the lower strings. The rhythmic pattern of the third bar is used to develop this theme rapidly to a pitch of high intensity, and the whole transition to the second subject is likewise made without the use of any new matter. The second theme (*Un poco sostenuto*) is announced by the horns. It is a theme of lyrical character, suggestive in its pensive languor of the Negro melodies Dvořák loved and in whose spirit he felt he had written the *New World Symphony*. A closing theme in a vivacious rhythm concludes the tutti.

The solo then enters with the principal theme, *Risoluto, quasi improvisando*, varying and coloring it in many ways. The second subject, in the key of D as in the tutti, is similarly dealt with. But from this point on the form is less regular. Elaborate figurations and arpeggios in the solo instrument lead to an emphatic statement, in the major key, of the principal theme. The development of this is continued in many forms, the most striking being a statement by the solo in A flat minor, *Molto sostenuto*. The passage-writing for the solo now becomes more and more elaborate, approaching the character of a cadenza and culminating in an octave scale. (For a part of this passage, and in other places, the score contains a much simplified part along with the more elaborate one — obviously the alternative version mentioned in the composer's letter.) The second theme now makes its appearance in wood winds and violins, *fortissimo,* in B major; it is repeated by the solo and is followed by a type of ornamental passage, already heard, which leads to the orchestral statement (*Grandioso*) of the principal theme. A brief Coda in this vein brings the movement to a close.

The second movement (*Adagio ma non troppo*) begins with the announcement in G major of the principal theme in the clarinet. Oboe and bassoons accompany. This theme is very simple, and quite lacks the Negro character which, from the second theme of the first movement, we might have been led to expect. It is repeated at once by the solo instrument and is somewhat developed. An energetic tutti of four bars, in G major, announces the second theme — a flowing melody, accompanied by an obbligato clarinet and by light arpeggio figures in the violins. The solo itself presently becomes an obbligato, the theme being given to various instruments and the musical substance taking on a considerable richness of part-writing. The main theme then returns in the horns, a certain firmness being given by a drumlike rhythm in the accompanying basses. As this ceases the solo enters with a brief cadenza which is soon participated in

by flute and bassoons. A long and expressive Coda brings the movement to a close.

The Finale (*Allegro moderato*) has as principal theme an angular, somewhat marchlike tune in B minor, 2-4 time. It is first announced by the horns and is completed by the oboe. Out of its third bar a rapidly intensified development is made, which prepares an effective entrance for the solo. After restating this subject the solo has a rather elaborate passage, involving a new rhythmic figure, which serves as an episode before the statement of the main theme at its full value by the tutti. A subtheme of considerable importance is also announced by the tutti and then taken up by the solo. The solo passages now grow more elaborate and presently lead to another statement, by the tutti, of the vigorous theme that preceded the second subject. Out of the closing bars of this tutti the solo takes a figure that is answered in close canon, first by the flute and then by the oboe. This section is short, the solo presently announcing the main theme and being followed by the tutti, *fortissimo.*

Expansion into longer notes of a figure of accompaniment in the tutti brings this section to a quiet close. There follows a third subject, in slower tempo (*Moderato*), announced by the solo. From this point onward the music grows more improvisatory in character. The new subject presently appears, high in the violins, in B major. Then comes a fragment of the main theme, dealt with at some length. As the tempo is retarded to *Andante,* the first subject of the first movement is heard in the clarinets. Dvořák's letter amply describes the nature of the conclusion. It is perhaps not strange that so unusual an ending for a work in the concerto form should have had to be fought for, but at this time of day no apologies are needed. There are not too many 'cello concertos, and a work as solid, as varied, and as imaginative as this is a valuable contribution to the literature of music.

ELGAR

Enigma Variations, Op. 35

SIR EDWARD ELGAR, at the beginning of this century, had attained the highest position among British composers that a native son had been able to reach since the brave days of the Elizabethans. Almost every work of his, as it appeared, was greeted by the critical equivalent of the ejaculation "At last!" I can remember a mingling of awe and enthusiasm at London performances of *The Dream of Gerontius* and of the Symphony in F minor (his second); and of course the popularity of the first of the *Pomp and Circumstance* military marches was unbounded. He was revered as a man as well as a composer—largely, perhaps, because he was essentially self-taught and had made his way independently of the usual means of elevation. He was the son of an organist, but, like many another composer, was first destined for the law. He abandoned that pursuit after three years of study in a solicitor's office, and worked at several instruments as well as at conducting; but these studies were probably always subordinate to his interest in composition.

The *Enigma Variations* were composed in 1899 and performed in London under Hans Richter in June of that year. There are fourteen variations, and the work is dedicated "to my friends pictured within." Elgar's own comment is as follows: "It is true that I have sketched for their own amusement and mine, the idiosyncracies of my friends, not necessarily musicians; but this is a personal matter and need not have been mentioned publicly. The Variations should stand simply as a piece of music. The Enigma I will not explain, its 'dark saying' must be left

unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played. . . . So the principal Theme never appears, even as in some late dramas — e.g., Maeterlinck's *L'Intruse* and *Les Sept Princesses* — the chief character is never on the stage."

Each variation is headed by an initial or a fanciful name. For none of these indications has the original been certainly identified, save for the ninth variation, entitled "Nimrod," which describes the composer's friend, A. A. Jaeger. (*Jäger* is the German for hunter.) But while admitting this identification, Sir Edward added, "Something ardent and mercurial, in addition to the slow movement, would have been needed to portray his character and temperament. The variation is the record of a long summer evening talk, when my friend grew nobly eloquent (as only he could) on the grandeur of Beethoven and especially of his slow movements."

If the hearer will measure the increase in satisfaction given by this one identification of the music's object, and compare it with the pleasure he has from "Ysobel" (the sixth variation) or "Dorabella" (the tenth), whose personalities remain unidentified, he will probably be willing to give up speculating and enjoy the music.

Concerto for Violin and Orchestra, Op. 61

This work was first performed by Fritz Kreisler in London in 1910, the composer conducting. Albert Spalding gave the first American performance at Chicago, about a year later. Thereafter came a dwindling of interest, but by no means an extinction; and in the late 'thirties the curve of popularity again rose. There is no doubt that Sir Edward (who had once briefly aspired to the career of violinist) put his best effort into the piece. That it had, like the *Enigma Variations*, some meaning that was derived from the composer's own experience but that he did not care fully to reveal is suggested by the phrase on the flyleaf of the score: *Aqui esta encerrada el alma de* . . . (Here is enshrined the soul of . . .).

The structure is difficult to describe briefly, since the themes, instead of being complete and individual epigrams, are composites of several phrases, any one of which is likely to appear after its first presentation in new and unexpected relations.

The principal theme of the opening movement (*Allegro*, B minor, 4-4 time) strikes a firm orchestral note with a concise phrase of two bars, repeated in a higher register and on other intervals. The next two bars

present a descending strain in symmetrically dotted rhythm, repeated with syncopations. This phrase undergoes much development. The opening phrase recurs, in a contracted space; then, at the fifteenth bar, the second violins and violas present the third component of the principal theme — a slightly more lyrical phrase, largely built up out of the rhythm of its second bar. During the extended continuation of this phrase a hint of the second subject appears in the tenor register and the clarinet almost succeeds in stating the whole theme. But this attempt is overwhelmed by a resurgence of the third part of the main theme, and with a new reference to the opening phrase the solo enters.

It begins with a variant of the first phrase, making out of it and the other strains a series of increasingly active figures. In its proper place the second subject appears (complete, this time, in the solo). With this the exposition ends.

The development begins with the opening phrase, still further contracted in space. The continuation of the development is given to the orchestra. What appears to be the recapitulation begins with the resumption of the principal theme in the solo; but although much of the matter of the exposition recurs, the whole substance is altered and much brightened by elaborate or colorful passages in the solo. A feature is the broad insistence on the second theme by solo and tutti in unison. Vigorous double-stopping against the third phrase of the main theme announces the Coda, which closes with a sonorous statement of the opening phrase.

The second movement (*Andante,* B flat major, 4-4 time) has a somewhat Brahmsian theme, made in symmetrical two-bar phrases, of which the second bar invariably ends with a half-note. This is played by the strings. The solo enters against a repetition of this theme, providing a somewhat subordinate but appealing obbligato. In the midst of the orchestral transition that follows, the solo (*Lento, quasi Recitativo*) announces the opening phrase of the second subject. This theme soon appears, in D flat major. Its quality is lyrical and its design somewhat discursive. It concludes with a hint of the principal theme in the orchestra, after which various phrases (notably that of the transition to the second subject) are used as the background for high decorations in the solo. Recapitulation appears with the return of the principal subject (in the statement of which the participation of the solo is again evaded) and with the other matter in its former order, but with some variation. The quiet close is on the note of the second subject.

The third movement (*Allegro molto,* B minor, 4-4 time), after an in-

troductory murmur, introduces the solo in a series of figurations that build up the principal theme. Marching chords, supporting the solo part, seem to foreshadow the second subject — itself an incisive march, begun in the tutti and continued in the solo. A kind of interlude (*Molto maestoso*) prefaces a third theme, *Cantabile e vibrato*, but still marchlike, in the solo. Development of this leads to the recapitulation, in which changes of instrumentation will be noted. More development brings the unusual feature of a *cadenza accompagnata*, which for its matter reverts to the earlier movements of the concerto. There is a vigorous Coda, begun with the main theme of the last movement.

BORN 1877, IN CADIZ. DIED 1946, IN ALTA GRACIA, ARGENTINA

DE FALLA

Suite from *El Amor Brujo* (*Love the Sorcerer*)

IT USED to be said, with some truth, that the Spanish music that was really popular had all been written by foreigners — mostly Frenchmen. Bizet, Chabrier, Lalo, Saint-Saëns, Debussy, and Ravel were the most conspicuous; but the Hungarian Liszt and the Russian Rimsky-Korsakoff also built musical castles in Spain. There was, of course, much Spanish music of which the world had never heard, and the clear strain of the native art was hardly revealed until the end of the nineteenth century by such men as Granados, Albeniz, and de Falla. Only then, also, did the cis-Atlantic Spaniards begin to contribute significantly to the stream. But as we begin to be able to distinguish the reality from the imitation, we recognize Manuel de Falla as the truest representative of his nation.

His early education was gained in Madrid, where he studied piano and composition at the Royal Conservatory. His lyric drama *La Vida Breve* (1905) won first prize in a competition conducted by the Royal Academy of Fine Arts; but it was not produced until 1913. In 1907 he went to Paris, where he lived for seven years, in friendly contact with the leading French composers, particularly Debussy. But while he absorbed much from France, he did not lose his sympathetic understanding of the character of Spanish music. *Love the Sorcerer* was produced at Madrid in 1915. It was not a pronounced success as an opera. Thereupon de Falla turned its main substance into a *gitaneria* — a sort of ballet with song which is peculiar to Spain.

The *dramatis personae* are three living characters and a ghost — the

ghost of the former lover of the heroine, Candelas, with whom she lived a turbulent, largely unhappy life. Carmelo, a young gypsy who makes passionate overtures to Candelas, is almost accepted when the spirit of the dead lover appears. Carmelo, no match for a specter, momentarily abandons his suit. He remembers, however, that the departed lover could never, in life, resist a pretty woman. He accordingly induces Lucia, a friend of his, to engage the attention of the ghost if the ghost should appear. Carmelo again makes love to Candelas; the ghost does appear, in a fine rage; but Lucia makes him quite forget his former love in his newly aroused passion for her. Candelas is finally convinced that she has nothing to fear from so fickle a ghost, and she and Carmelo exchange a kiss which finally disposes of the baleful spirit.

The Suite has twelve numbers. Their titles, in which something of the synopsis of the story just given may be traced, are as follows:

I. Introduction and Scene (*Allegro furioso ma non troppo vivo*, 3-4 time); II. Among the Gypsies — Evening (*Tranquillo e misterioso*, 3-4 time); III. The Specter (*Vivo ma non troppo*, 2-4 time); IV. Dance of Terror (*Allegro ritmico*, 2-4 time); V. The Magic Circle — The fisherman's Narrative (*Andante molto tranquillo*, 3-4 time); VI. Midnight of Sorcery (*Lento e lontano*, 4-4 time); VII. Ritual Dance of Fire, to Dispel Evil Spirits (this familiar number is often played as a piano piece; it has no direction for speed; is in 2-4 time); VIII. Scene (*Poco moderato*, 3-4 time); IX. Song of the Will-o'-the-Wisp (*Vivo*, 3-8 time); X. Pantomime (*Allegro*, 3-4 time; *Andantino tranquillo*, 7-8 time; *Molto tranquillo*, 6-8 time); XI. Dance of the Game of Love (*Allegretto mosso*, 3-8 time); and Finale (*Allegretto tranquillo*, 4-4 time; *Largamente*).

The purport of the incidental contralto solos can hardly be indicated, but will be readily perceived.

Three Dances from *The Three-Cornered Hat*

The Three-Cornered Hat is based on a theme which in popular legend has many versions — the disruption (accomplished or frustrated) of a miller's marital life by some intrigue or other. Chaucer's Miller perhaps thought to forestall the venting of conventional satire against himself by telling his outrageous story of the "sely Carpenter"; but he was too drunk to realize that the Reeve had ready another tale whose sting would pierce his own skin in revenge.

The story on which *The Three-Cornered Hat* is based is, of course, much more moderate. The Miller has a pretty wife with whom he is much

in love, but he has a roving eye. She also, half in fun and to tease her husband, takes note of the admiring glances of passers-by. No less a person than the Corregidor, passing through the village with his wife in a sedan chair, is thus attracted; and the Miller's wife, on her husband's return, brags openly of her conquest. The Miller sees the joke, but the Corregidor is angry, and while the gay couple dance, he plots revenge. The dance, which has attracted the neighbors, is rudely interrupted by the arrest of the Miller (of course, on the Corregidor's order) who is led off to jail.

The Corregidor, in his gold-laced, three-cornered hat returns, and counting on this symbol of his importance, attempts to follow the wife into the mill. She cleverly leads him to the bridge and manages to push him into the water. She is a little frightened at her own rashness and runs for help, but the Corregidor meanwhile scrambles out unaided, hangs up his wet clothes, and lies down on the Miller's bed.

But now the Miller returns, having somehow been released, and puts on the Corregidor's clothes, scribbling on the wall a message whose purport is, "Your wife is no less beautiful than mine!" To follow him, the Corregidor has perforce to don the Miller's clothes. The villagers assemble to ridicule him, and when he at last escapes them, they hold a general dance to celebrate his discomfiture, and toss his effigy in a blanket.

The Neighbors' Dance, that of the Miller as he dons the Corregidor's clothes, and the joyous rout of the villagers will readily be associated with the story just told. The ballet was first performed at the Alhambra, London, in July 1919.

Nights in the Gardens of Spain
Symphonic Impressions, for Piano and Orchestra

Although composed in 1909–1915 and first performed at Madrid in 1916, this work seems to have undergone much revision before its publication in 1923. It was composed in Paris, where de Falla lived from 1907 until the outbreak of the First World War. The title he had first in mind was *Nocturnes*—appropriate enough in meaning, but perhaps too strongly suggestive of Chopin's smaller pieces to be suitable to these "symphonic impressions."

The word "symphonic" is indeed justified, for the piece is of that character rather than of the nature of the concerto. The piano part is integral with the orchestral voices and never emerges in mere passages of display. Its color and its percussive vitality contribute vitally to the

portrayal of these scenes from Spanish life. The composer spoke of the themes of the piece as "based on rhythms, modes, cadences, and ornamental figures which are peculiar in Andalusia, although they are seldom employed in their original forms; and the orchestration frequently uses in a conventional manner certain effects which are peculiar to the instruments which are popular in those parts of Spain. The music does not pretend to be descriptive; but something more than the sounds of festivals and dances has inspired these 'evocations in sound,' for melancholy and mystery play their parts also."

The work nevertheless has a kind of general resemblance to the concerto in that it consists of three parts or movements: "At the Generalife," "Far-off Dance," and "In the Gardens of the Sierra de Cordoba." The Generalife is a thirteenth-century villa standing among several outlying buildings connected with the Alhambra. It is said that the name is of Moorish origin — from *Jennatu-l'arif*, which means "gardens of the architect." The gardens have clipped hedges, grottoes, fountains, and some somber avenues of cypress, still kept as in the days of the Moorish occupation; but the villa has several times had to be restored.

This first night-piece, or movement, is marked *Allegretto tranquillo e misterioso* and is in C sharp minor, 6-8 time. The middle movement is in a highly contrasted key, F major (*Allegretto giusto*); and this movement leads without pause into the final scene, which translates us into Cordova, "on an evening," as J. B. Trend writes, "when a party is in progress, with a *zamba* of gypsy musicians, players, singers and dancers, while somewhere under the trees is a lone trestle table with a row of *damajuanas* (demijohns) holding two or three firkins of *manzanilla* apiece."

FRANCK

Symphony in D minor

IN COUNTRIES like ours, where the influence of German music has been strong, French music has seemed to exemplify the schoolboy's definition of the French as "a gay people, fond of dancing and light wines." We have been slow to realize the purport of French tragedy, with its adherence to the unities and its exclusion of everything that abates in the least from the high dignity associated with the tragic muse; and the similar formality of French music, together with its apparent lack of profundity, has blinded us to its virtues of clarity and logic, which we usually take for a kind of superficial cleverness.

In the current of nineteenth-century French music, Hector Berlioz and César Franck seem anomalous figures. The individuality of Berlioz — esteemed in Russia, in Germany, and even in England — was refused recognition in France until after his death; and while Franck, as a personality, was as different as possible from Berlioz, the same general indifference was accorded his work.

Franck's Belgian ancestry may in some measure account for his lack of conformity to French tradition. Yet he lived all his professional life in Paris and never displayed any animosity to the traditions he ignored. But his was the temperament of the *religieux*, and those traditions were predominantly secular. His musical gods were Bach and Palestrina; and to these the French, in Franck's day, had built no altars.

He was as indifferent to worldly success as to musical ideas alien to his spirit. His culture was sound, but might be called narrow, since he had little time for reading. One incident, related to M. d'Indy by Franck's

son, is, however, illuminating. Seeing his father smiling over a book, he asked what it was that he was reading. "It is a book by a German writer," he said. "It is called *The Critique of Pure Reason.* It is very amusing." Whether Franck grasped the philosophic principle of the great German may possibly be doubted, but that he might have been amused by so laborious an attempt to solve the mystery of the world is likely enough. For to him neither reason nor a categorical imperative deduced through reason would suffice to heal the wounds dealt the world through evil.

Confronted by evil, the average man's first impulse (and often his last) is to destroy it by destroying the thing — or even the man — in which he finds evil embodied. Franck is not so naive. He knows that the destruction of the material aspect of evil can hardly yield, of itself, the spiritual aspect of good. And he proposes rather to correct the spiritual aspect of evil — its only essential aspect — by a kind of transubstantiation of evil into good. This miracle is difficult to work, so difficult that the average man will not even admit its possibility. Hence Franck's music often seems, in those moments when he is musically most rapt, the rapture of a sentimentalist. For he speaks in a language which has no immediate symbols for either good or evil, and he can do no more than set forth, in that language, an emotional attitude toward them — an attitude which may embody and imply vast experience of both, and profound contemplation of the problem they present, but an attitude which the average man, whose contemplation is ordinarily less profound than his experience is extensive, will repudiate.

Verbal symbols for good and evil in their external, objective aspect seem mostly inert. They come alive only when we desire or fear these things — when they arouse our emotion. They may arouse many emotional attitudes. For Franck, spiritual good was sensed in a feeling-attitude which may be called faith. Evil, the opposite of good, was embodied in the opposite of faith, which is doubt. And the problem of good and evil was the attainment of good by the transformation of doubt into faith.

His symphony, accordingly, speaks of doubt and of faith. These words, of course, taken at their ordinary value as small change in the business of conversation, do not "define" his music. Instead, the music defines the words. It offers to the attentive observer an account of Franck's feeling in these matters — feeling that is no momentary whim, but is rather the kinetic form of conviction based on long and pondered experience.

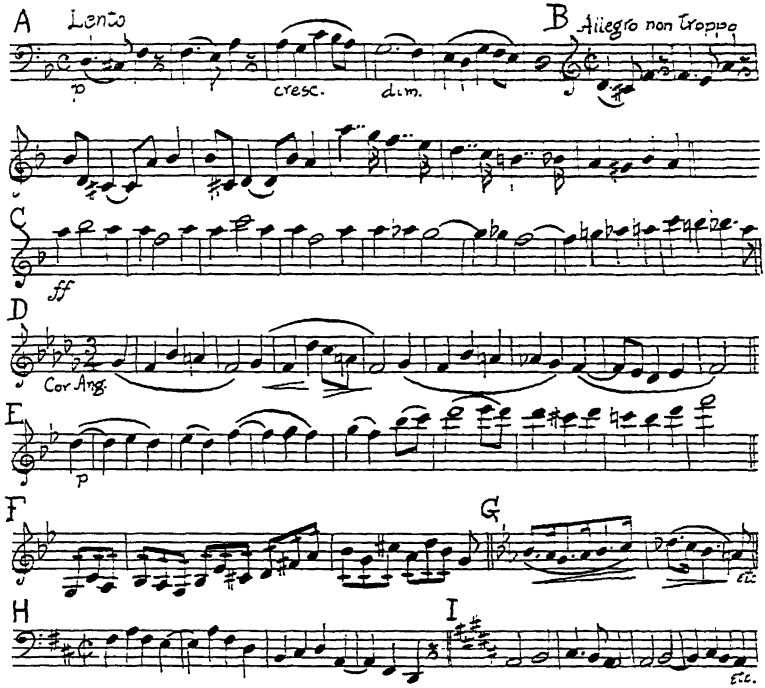
The opening phrase of the symphony sets forth a pregnant suggestion

of the sense of doubt — a spiritual unrest that cannot be readily dismissed. It is chiefly embodied in the interval of the diminished fourth (C♯-F, in the theme shown at A, below). That same interval is used in the same sense by other composers — e.g., by Bach, in the great C-sharp-minor fugue in the *Well-tempered Clavichord*; by Beethoven in the quartet to which he has actually added a verbal elucidation (*Muss es sein*? Must it be?) to his musical phrase; by Liszt, in the symphonic poem *Les Préludes*. The theme is continued, as will be seen, by embodying the same general melodic curve in longer phrases.

Other strains of a less despondent nature appear, at first in slow and hesitant motion, but soon in swift agitation. The whole substance so far heard is then repeated a third higher. This time the swifter motion gains momentum sufficient to maintain its breathless pace. Once this motion is established, however, release is sensed in the eager phrase (partly the diminution of A) quoted at B; and this in turn prepares for the first clear antithesis to the theme of doubt — a theme approached in a swift crescendo and declaimed "like a mighty Credo" by the higher winds and strings (Quot. C). It subsides into a quiet ecstasy that is a vivid commentary on the sense of faith conveyed by the theme itself.

The rather intricate development is all related to or derived from the matter thus set forth. It culminates in a repetition of the slow introduction; and this is palpably the beginning of the recapitulation. The Allegro, thereafter, is made to return in the unusual key of E flat minor; there are several other variants from and additions to the expository section; and the close is brought about on the doubtful note of the opening. The theme is now heavily weighted by canonic imitation, but the resolution is on an unexpected, highly suggestive major chord.

The slow movement, for a reason that must have been in some measure programmatic, combines the conventional *Andante* and the Scherzo in one piece. Sixteen bars of interesting harmonies in harp and pizzicato strings introduce the slow theme (indicated at D), which is given to the English horn. The sense of this theme is surely another version or aspect of the idea of faith, but of faith in a less ecstatic, more warmly human light. This is the most important theme in the whole symphony, but its full purport will not be revealed at once. On its first appearance it seems infected by a certain irresolution, or perhaps a kind of hesitant certainty that will become positive only in the last movement of the symphony.

A new theme (Quot. E), whose motive is a mere wavering on two notes, continues, without particularly stressing, the mood of the main

Franck, Symphony in D minor

theme. After this main thought has once more returned, the strings take up a swiftly moving figure (Quot. F) which is the main idea of the Scherzo. This has also its pendant (Quot. G), a lilting phrase in the clarinet. The end of the movement is made by combining the two thoughts simultaneously—the scherzo figure forming the accompaniment to the main theme.

The Finale, after such a beginning, could hardly indulge in those hints of triumph with which symphonies of more mundane purport are wont to conclude. The principal theme (Quot. H), announced at once by the 'celli, has rather an eager quietude than any physical energy. One does catch, however, an inner sense of jubilation, appropriate to those portrayals of feeling that have so far been offered. This tone becomes fuller and surer as the music proceeds, and the second theme (Quot. I), marchlike, gives a new note of militant rather than ecstatic faith.

This is not all that is to be said on this subject, however. The duple measure is presently changed to triple, and the main theme of the second movement now appears, followed by other easily recognized matter from

the first two movements. The conclusion toward which the whole is tending will be seen when at last the trumpets sing forth the tune of the second movement, now flaming with an ardor that seems, in relation to all that has gone before, both triumphant and tender.

Les Eolides, Symphonic Poem No. 1

This is Franck's first essay in purely orchestral composition. It was written in his fifty-fourth year (1876), which fact will seem strange until we recollect that almost all Franck's compositions which nowadays hold the attention of the public were written after he was fifty years old. The uniqueness of his musical imagination was such that, in an atmosphere so heavily charged with tradition as that of France, it could not find its proper idiom without considerable experiment; and that idiom, once perfected, was so incompatible with contemporary notions of propriety that the composer was more than ever exiled from the nation he was trying to interpret. The work was performed for the first time at a concert of the *Société Nationale* in 1877. Its success was so dubious that it was apparently not repeated until 1882, when Lamoureux played it at one of his concerts. Its fate was no better. Some in the audience hissed, and thereafter Lamoureux could not be persuaded to champion so unpopular a composer — until after Franck's death.

The program of the composition is slight. It was derived from a long poetic apostrophe to the daughters of Aeolus by Leconte de Lisle. The poem, however, is not quoted in the score, and no particular lines have been cited as embodying the composer's thought. One stanza out of the twenty will perhaps serve to suggest the character of the music, which is without high contrast:

> Vierges, filles d'Eole, amantes de la paix,
> La nature éternelle à vos chansons s'éveille;
> Et la Dryade assise aux feuillages épais
> Verse aux mousses les pleurs de l'aurore vermeille.

In the translation of W. F. Apthorp this runs: "Virgins, daughters of Aeolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses."

The music is in one short movement, *Allegretto vivo,* A major, 3-8 time. There is a somewhat slower passage toward the end. There is essentially but one theme, a fragrant chromatic phrase heard at the outset and varied

in both color and contour by the subtle harmonic nuances which were by now the most characteristic feature of the composer's idiom.

Le Chasseur Maudit (*The Accursed Huntsman*), Symphonic Poem No. 2

Franck, like many another saintly person, was fascinated by the Devil. We, who are much less saintly, generally feel that Franck's fascination is imaginative rather than actual and find his portrayal of the evil spirit — as in the *Béatitudes* — or of His Infernal Majesty's minions — as in *Les Djinns* (a symphonic poem for piano and orchestra) — somewhat lacking in the lineaments which really spell danger. But the trappings and the suits of iniquity are quite luridly designed, and whether or not the infernal apparition is actually discomfited in the scene before us, we are comfortably certain that so sinister a figure cannot long escape his doom.

The tale is one of the countless versions of the story of the huntsman who would not refrain from his favorite sport even on the Lord's day. It was cast in the form of a ballad by the German poet Gottfried August Bürger. His poem, called *Der wilde Jäger*, was imitated by Sir Walter Scott in "The Wild Huntsman," written in 1796.

Hackenberg, a Count in the Drömling, was so passionately fond of hunting that he even forced his peasants to join in his sport. One Sunday, when the chase was at its most exciting pitch, two strange horsemen joined the party. The undaunted Hackenberg welcomed the newcomers, riding with them and chasing the stag across moor and field right into the chapel of a holy hermit. At this mischance the Count blasphemed God, and suddenly there was a ghastly silence. He tried to wind his horn. It gave forth no sound. Even the hounds ceased baying. And at last there came a voice from out a cloud: "The measure of thy cup is full; be chased forever through the wood!" and from the bowels of the earth arose misbegotten hounds of hell.

The music begins with the quietude of a Sunday morning. The church bells are ringing and the people sing joyous songs of praise. In the midst of the scene the Count's horn is heard, and faces blanch at the sacrilege. No appeal can stay the huntsman's mad progress. It grows wilder and wilder until the rider suddenly finds himself alone. His horse will not stir; his horn will sound no note. The curse comes upon him from the heavens, lightnings flash, and he flees, pursued by a pack of demons, all day across abysses, all night through the air.

Variations Symphoniques, for Piano and Orchestra

It is hard to understand how a work so engaging and transparent as this, written in 1885, can have been slow of acceptance by either virtuosi or public; but the French, till the end of the nineteenth century, seem never to have recognized an unorthodox genius until after his death.

One may imagine that Gounod's famous phrase about Franck's symphony — that it represented the affirmation of incompetence pushed to dogmatic lengths — might have been vaguely anticipated in the minds of the orthodox as they were confronted by the "theme" of these variations. For there is not, as would have been expected, a single theme, presented complete at the outset. Instead, there is first an incisive recitative for the strings, answered by a gentle strain in the unaccompanied solo, very much after the manner of the slow movement of Beethoven's Piano Concerto in G major. Each of these phrases will be extended into a more continuous line, and each will be varied or, rather, developed.

This prologue being ended, the strings, mostly pizzicato, transform their opening recitative into a definite if hesitant melodic line. In answer, the solo has an impassioned version of the phrase in which it answered the strings at the beginning — a version whose pattern is also a sustained melody. Now the tempo changes to *Allegro*, and the theme in pizzicato is completed. Variation begins in earnest, pursuing a line of increasing excitement to a vigorous climax. There follows a delicate staccato version of the orchestra's theme, accompanied by leaping triplet figures in the piano.

This subsides into a kind of slow movement, in two sections. The 'celli present the orchestra's theme, *Sostenuto e dolce*, in F sharp major, while the solo has a warm and colorful figuration, not untinged with nostalgia. Then the solo part dwindles into mere arpeggio figures whose harmonies the upper strings, muted, gently sustain; and these together make a mystic background for the broken phrases with which the solo began, now deeply burdened with that sense of the infinite which is always in the back of Franck's mind, and appropriately uttered by the muted 'celli. The piano mounts quietly to its highest register, making in a delicate figurated passage transition to what may be called the Finale.

This is in F sharp major, *Allegro non troppo*, and is gay and vital. All the themes appear in the major key — that which was the solo's original theme now in the basses, with the tutti theme, following, led by the solo. There is a kind of cadenza, very gentle, in the midst of which the flute begins again the main theme. The rest is a condensation of what has so far occurred, always vivid but never forced.

GRIEG

Concert Overture, *In Autumn*, Op. 11

EDVARD GRIEG remains, in 1954, the most famous of Norwegian musicians. "Famous" is a word likely to suggest a certain isolation, on a higher level than our own; but this sort of position Grieg neither held nor would have enjoyed. He was merely a man who saw beauty where we see only the commonplace — an inspirer of affection rather than awe. He could find in music the equivalent for a smile that sparkles or for a sob that must be suppressed. These things are too simple to awe or mystify; but they are signs, nevertheless, of emotion that arises out of real experience. And Grieg, when he develops an idea of this sort in music, never forgets (for the sake of mystification) the image of experience out of which it arose. His music, that is, is metaphoric.

A metaphor is so immediate in its suggestion of the experience it images that the process by which the imagery is arrived at seems unconscious. That it was not wholly so with Grieg is shown in a letter in which he acknowledges the influence upon his work of Richard Nordraak, who first made him aware of the treasures of Norwegian folk music. "I willingly allow that Nordraak's influence was not entirely musical. But that is exactly what I am grateful to him for, that he opened my eyes to the importance of that in music which is *not* music." His studies in theory at Leipzig had not revealed that secret.

The overture *In Autumn* was Grieg's first attempt at orchestral writing. Its material is largely drawn from an important song, "Autumn Storm," written in the summer of 1865 along with the familiar Piano Sonata in E minor and the first Sonata for Piano and Violin, in F. When the overture

was finished he took it to Niels Gade in Copenhagen, whom he had seen, for a time, as the true leader of Scandinavian musical art. Gade condemned it as trash. Grieg thereupon arranged it as a piano duet, and in this form sent it to a competition arranged by the Swedish Academy. The judges were Rietz in Dresden, Söderman in Stockholm, and — Gade in Copenhagen. It won the prize.

David Monrad-Johansen, in his biography of Grieg, has this to say of the overture: "The material is taken from the *Autumn Storm* and it is clear that the composer felt a need to deepen this romance, already broadly designed, by the employment of the richer resources of the orchestra. What the overture was like in its original form is not now easy to find out. The edition now published is the result of a remodeling undertaken by Grieg at the end of the 'eighties, when the overture was performed for the first time at a musical festival in Birmingham. The thematic material is almost identical with that of the romance, but the form has been expanded, and an introduction and coda have been added. The strength of the work lies, as is so often the case with Grieg, in its nature impressions. There is a charming blending of the melancholy and cheerful reflections on the time of the year that the subject — autumn — gives rise to, and the overture ends very effectively with the joyous dance-song of the harvesters."

Concerto for Piano and Orchestra in A minor, Op. 16

This is the largest in dimension and the most popular of Grieg's compositions. It was written in the summer of 1868 at Sölleröd, a little country town an hour's journey from Copenhagen. In June of the preceding year, after overcoming vigorous parental objections, Grieg had married his cousin, Nina Hagerup, a singer of much taste, and a helpmeet such as few composers have boasted. His winter had been occupied with teaching and concerts, and he welcomed the summer, with its offered leisure.

The parallel with Schumann's one piano concerto is striking, especially in the first movement. The key, incidentally, is the same; there is the same sort of introductory flourish in the solo instrument, with the similarly quiet principal theme immediately following; but there is no real imitation beyond this resemblance. A brisker passage follows, with scintillant figures in the solo against a slight but very helpful accompaniment; then the second theme, first set forth in the orchestra and then repeated with an exquisite echo of each of its first two phrases in the solo. The continuation rises swiftly to a vivid climax, and serves practically to complete the exposition. The development is not complex, nor is it so long as to lose

interest. After a quite orthodox recapitulation the solo cadenza stands out conspicuously, and obviates the need for an extended Coda.

The slow movement derives far less obviously from Schumann, although it has something of that master's *Innigkeit*. After the warm opening strain, there is at first hardly a theme in the solo, but rather a little figure, delicate and improvisatory. The middle section is more broadly melodious, with a fervency as heated as that of the middle of the slow movement in Schumann's work, but with a flavor all its own.

The last movement comes from no other land in the world but Norway. It has the rhythm and the spirit of an infectious dance, into which we are drawn whether our feet know the steps or not. There is a still more vivacious interlude before the appearance of the broad second theme. This latter, however, sounds as if the composer had gone a-visiting to Italy. (He had indeed spent the winter of 1865–1866 in Rome, and it was there that the overture *In Autumn* was first shaped.) It is on this theme that the sonorous peroration of the concerto is based.

With regard to this conclusion and Liszt's first acquaintance with the concerto, Grieg wrote to his parents from Rome, in April 1870: "Winding and I were anxious to see if he would really play my concerto at sight. For my part, I thought it an impossibility. Liszt, however, thought otherwise. He said, 'Will you play?' I excused myself with a 'No — I cannot' (I have never so far practiced it). So Liszt took the manuscript to the piano and said, with his own particular smile addressed to all present, 'Well then, I'll show you that I can't either.' Then he began. I admit that he took the first part of the concerto rather too quickly and the beginning lost a little by it, but later, when I made an opportunity to indicate the time myself, he played as only he and no other can play. It is characteristic that the cadenza, which is technically extremely difficult, he played perfectly. . . . Towards the end of the finale the second theme is repeated, as you will remember, in a grand *fortissimo*. In the preceding bars, where G sharp changes to G in the orchestra, while the piano in a tremendous scale figure traverses all the range of the keys, he stopped suddenly, rose to his full height, left the piano and paced with stalwart, theatrical step and arm upraised through the great hall of the monastery, where he fairly bellowed the theme. At the G I have spoken of, he stretched out his arm commandingly like an emperor and shouted, 'G, G, not G sharp! *Famos*! that is pure Swedish Banko!' . . . At the end he said with a singularly cordial accent, 'Go on; I tell you that you have the ability, and — don't let anything scare you.' "

HANDEL

Concerto Grosso for Strings in B flat major, Op. 6, No. 7

HANDEL began as a composer of opera, and would have ended in the same way if public taste in England had followed his lead. That public, however, two decades before his coming, had all but ignored the dramatic talent of Purcell. It had responded for a time to Handel's enthusiasm for the Italian art, but had at length become surfeited, and Handel had a hard struggle to regain his popularity. Even the great series of oratorios which, for the public of today, constitute his chief claim to glory, were at first tepidly received. And it was doubtless in the hope that still another type of music — the instrumental concerto — would arouse the general interest that he wrote, in 1734, the six "oboe" concertos, and in 1739 the twelve *concerti grossi* of which this is the seventh.

They were composed, all twelve of them, in thirty-two days, from September 29 to October 30. They were published in 1740. The original title page read as follows: "Twelve Concertos for Violins &c, in Seven Parts, compos'd by Mr. HANDEL, Opera sexta. Printed for J. Walsh." The various parts were described as "Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, Viola, Violoncello, and Basso continuo." The *concertino*, however — the "little concerto," which contrasted with the *ripieni*, or "fillers-in" — included not only the two violins mentioned in the list above but often a solo violoncello as well. The *basso continuo*, or "continuous bass" part, was "figured" in a kind of numerical shorthand which musicians use to indicate the harmonies that are to be heard above the bass. And these figures were "realized," not by the string players (although their parts often made

nearly as complete harmony), but by the harpsichordist, who was expected to be able to contrive a fitting accompaniment from the figured bass alone. The conductor conventionally took this part.

The forms of the various movements (which are irregular in number) were not as yet conventionalized, nor was there anything of the sonata form in which the first movements, at least, of modern concertos and symphonies are cast. In consequence there was always a certain curiosity as to what the next movement would be like, and the variety of the movements possibly made for a greater flexibility in the whole style of performance than is offered by our more conventional structures.

In this concerto the *concertino* — the little group of soloists — does not emerge, so that we have only the *concerto grosso*. There are four movements, but none of them is of great dimensions. Hardly a movement in any of the twelve, indeed, is as extendedly worked out as is almost any of the first or last movements of Bach's Brandenburg Concertos. The inference appears obvious that Handel was here writing what Hindemith, two centuries later, called *Gebrauchsmusik* — music for *use*. This does not imply, however, that it was expected to be used up after one or two performances. It implies only that Handel's eye — always a practical eye — was on the average group of players that might be assembled for an evening of chamber music; and for such a group these pieces are more gratefully adapted than are Bach's, who idealized the probable interest of both his patron and his players.

The first movement opens with a ten-bar *Largo* whose kernel is the firm and sonorous phrase heard in the first bar. Like the imposing opening of the conventional French overture, this *Largo* commands attention (although its rhythm is not the usual pompous, dotted rhythm of Lully's overtures, and its length is far less) and leads to a spirited fugued *Allegro*. The fugue subject is surely one of the simplest ever designed. Three of its four bars are all on one note — two half-notes, four quarters, and eight eighths, followed by a jiggety little figure. Both violins (first and second) first announce it; but when the subject is finished the first violins go up a fourth (not the usual fifth) and play it again, while the seconds play the countersubject. The violas and 'celli combine similarly for the next entrance of the subject, and then the 'celli join the basses for the last statement of it. This is just an ingenious way of getting a sturdy sonority out of what must usually have been a small group of players. The episodes are varied and exciting, and the whole piece has a delightful exuberance.

The *Largo* (G minor, 4-4 time) which follows is brief. At the tenth

bar its slow and impressive strain stops dead on a long note; the second strain, of equal length, halts in the same way; the third continues for twenty bars, and there is then a brief modulation to the dominant of G minor.

The *Andante* which ensues brings an exquisite release from the heavy substance of the preceding movement; and not a little of its first impression is achieved by the deception practiced by the modulation at the end of the *Largo*; for instead of the G minor it promises, the music nonchalantly gives us B flat major. The somewhat intricate polyphony of the *Largo* is abandoned, also, for a lightened texture and a lilting grace of motion altogether captivating.

The fourth movement is entitled Hornpipe, and is a fine example of that boisterous sailors' dance as it was known in Handel's day. It is written in 3-2 time, which gives it a heavy look; but the speed is great and there are persistent syncopations that vitalize the solid bass part, which mostly moves with three half-notes to a bar.

Concerto Grosso in D minor, Op. 6, No. 10

The first movement of this concerto is in the conventional French overture form. A slow and impressive section (D minor, 4-4 time) is followed by a lively three-voiced fugue. The second movement is called "Air" (*Lento*, D minor, 3-2 time). Its broad phrases are alternated between the *concerto* and the *concertino*. The third movement is marked simply *Allegro* (D minor, 4-4 time). Its vigorous theme is extensively developed in Handel's always competent and lucid counterpoint. The fourth movement is again an *Allegro*, but with the solo instruments once more in the foreground. It is in triple time. The solo and the tutti are again contrasted in the fifth (the final) movement, *Allegro moderato*, D minor, 4-4 time. This concerto is often performed in a judicious arrangement by Max Seiffert.

Suite from the *Water Music*
Arranged by Hamilton Harty

To Handel, the greatest music-dramatist of his age, befell one of the most dramatic misfortunes recorded in music history. After brilliant successes in Italy, he had taken up the post of Kapellmeister to George, Elector of Hanover. Desiring to enlarge his acquaintance with English music, he asked leave of absence (almost as soon as he had entered upon his new duties) and made a nine months' visit to London. There he galvanized

into life an institution — the opera — which no English composer, not even the great Purcell, had been able to make popular. Although he was reprimanded, on his return, for his excessive absence, he remained at Hanover only a little over a year before asking for a second leave. This too was granted — "for a reasonable time" — and in the autumn of 1712 he was again in London. Friend and favorite of all the great, he was commissioned to write an ode for Queen Anne's birthday, and a *Te Deum* and *Jubilate* in celebration of the Peace of Utrecht. Now, Queen Anne disapproved of everything Hanoverian, while the House of Hanover disapproved mightily of the Peace of Utrecht. Thus, to the patent disloyalty to his master displayed in these compositions, Handel was adding another affront in again far overstaying his leave. And now, in August 1714, the good Queen Anne suddenly died, and the successor to the throne of England was none other than George, Elector of Hanover, Handel's flouted and aggrieved patron!

As Mainwaring told the story, Handel's *Water Music,* performed anonymously at a summer party on the Thames, gave such pleasure to the king that he inquired who was the composer; and when he learned that it was his recreant servant, the culprit was forgiven on the spot. Newman Flower, one of Handel's biographers, disputes the story, assigning as the ground of Handel's reinstatement a somewhat unsavory item of courtly intrigue; but Edward Dent, in his more recent little book on the opera, does not think the story — which is at any rate too good not to tell — disproved.

The Suite begins with an Overture which introduces a succession of dances and airs (in Mr. Harty's arrangement they are marked I. *Allegro*; II. Air; III. Bourée, Hornpipe; IV. *Andante espressivo — Allegro deciso*) — short, tuneful pieces of great variety and charm, but of no pretentious intellectuality: just the sort of music to appeal to royal ears. The fugal Overture is jubilant; the Hornpipe is as gay as any sailor with one night of shore-leave; and one may well believe that no king could be so obdurate as not to forgive the jolly truant who wrote the music.

BORN 1732, IN ROHRAU. DIED 1809, IN VIENNA

HAYDN

THE Father of the Symphony was born some five weeks later than the Father of his Country. Haydn's progeny is much more definitely his own than was Washington's. The titles, ascribed long after the progeny had passed the stage of adolescence, are somewhat pretentious; for both country and symphony, moreover, there are grandfathers who should be historically acknowledged in spite of the usual obscurities in the family tree. Nevertheless the titles are justifiable.

This is not the place for historical narrative; but it is needful, in making the inevitable comparisons between Haydn and other symphonists, to realize that the symphony, in Haydn's day, had a sort of colonial and subordinate status, the musical "mother country" being vocal music in general and the opera in particular. Only with the symphonies of Beethoven did that form begin to assume, in the public eye, a coordinate place with opera; and the superiority which instrumental music now holds, at any rate in America, where opera is still an exotic plant, was a growth requiring at least half of the nineteenth century to complete.

The "sonata form"—the usual pattern of the first movement of the symphony—had been evolving embryonically for a long period. The conventional form of the dance, as elaborated in suites for clavier or orchestra, had two sections, each repeated. The first was clearly expository; the second began with modulations to more distant keys, and returned with the emphasis of finality to the original key. Dance suites by Bach and by his predecessors, in countless numbers, exemplify this form.

Each dance had normally a single theme. A single theme was the conventional subject matter of any well-constructed musical discourse in the

polyphonic period. (The most intricate form was the fugue, which might have elaborate countersubjects, or even coordinate subjects, in double and triple fugues; but even here the first theme is ordinarily the dominating thought.) Episodes and cadential figures appeared, however, in all; and these sometimes assumed such importance that they might, in our later view, approximate to the status of "second subjects." The emergence of the true second subject in the sonata form is thus an uncertain fact; for it is impossible to tell just when a subordinate or episodic idea becomes coordinate.

Haydn had no precise notions about the second theme. He uses it, as did his Viennese forerunners, sometimes in a way which we should regard as wholly conventional. And he sometimes, even in his London symphonies, reverts to the monothematic plan. It is evident that he had no such regard for the sanctity of the sonata form as have later students of composition. He did have, however, perfectly sound and rational ideas as to what constituted a well-organized musical discourse; and it is pretty evident that what he had to say, rather than any preconceived pattern in which he was expected to cast his discourse, was his guide in the organization of his form.

Beethoven and Mozart deal "irregularly" with the sonata form when it suits their purpose to do so. But "regularity," for Haydn, is conformity not to an established pattern but to the rule of reason and of the imagination. This is another way of saying that he had his own notion as to the sonata form, and it is easier for us to describe his peculiar procedures as aberrations from the later-established pattern than to give a blueprint of that pattern as he understood it. The general outline of the suite-dance was entirely familiar to him, and we shall see in his work something of the way in which that simple form was expanded to become the conventional first-movement form of sonata and symphony.

Symphony No. 45, in F sharp minor (*Farewell*)

Of those Haydn symphonies which this book has space to notice, this is the earliest. It was written in 1772, before Haydn had made acquaintance with Mozart's works, but the difference between this and later examples is less than might be expected.

Prince Nicholas Esterhazy, Haydn's patron, had some years since completed the palace of Esterház — a rival Versailles — and habitually spent there large portions of each year. The orchestra members were forbidden to bring their wives, and their discontent with the narrow quarters and

the tedium of undiverted existence grew all but intolerable. They turned to Haydn for help, which took the form of this symphony. The patron saw the point, which is not lacking in subtlety, and told the men they might go home tomorrow.

The music begins (without that Introduction which appears in about a third of Haydn's symphonies) in the appropriately stormy key of F sharp minor. The theme perhaps expresses no more than forceful energy; but we may legitimately read into it that shade of resentment which will at last yield the quaint "Farewell." A few subordinate clauses relieve monotony but maintain the insistence. An ostensible approach to C sharp minor (the dominant) lands unexpectedly in A (the relative major) and brings a new two-bar phrase in the basses, *legato* and almost wholly conjunct — all the "second subject" Haydn cares to offer.

The development reverts at once to the main theme, and with a few subordinate clauses makes its way, always *ff*, to the subtheme and a pause. We now expect the recapitulation; but what comes is a wholly new melody, as long as the whole development before it entered. The recapitulation, as we shall find it often in the latest works, is not merely a résumé of the exposition, but is really a new development. The subtheme, with its original continuation, forms the close.

The *Adagio* (A major, 3-8 time) is at least *Andante* in tempo — almost a slow Minuet. The theme, in the muted violins, is quiet — even with a hint of resignation. Its eight-bar strain is repeated. A jerky figure ensues, suggesting greater agitation; but this turns out to be a long lyrical outburst in E major and minor. Although it comes to a dead stop after thirty-five bars, it resumes as if nothing had happened. With no more than a hint of the first theme, and then of the jerky figure, a new section is begun (marked to be repeated from the end of the movement) that opens with the jerky figure and presently uses it as accompaniment to the spinning out of the lyric strain. There is another "hold"; then more delay for transition; and finally a wandering into the fluidity of the main theme, which dwindles on wavering harmonies to still another hold, and at last to the end.

The Menuetto (*Allegretto* — it will be some time before Haydn speeds up his Minuet to approach Beethoven's Scherzo) is in F sharp major. Its most conspicuous feature is the sharp contrast between *piano* and *forte* begun in its opening phrases and recurring irregularly. The second section has an almost new strain for twelve bars, with the main theme returning for the close. Observe that in the forty bars of this section there is the

same general design as in the 139 bars of development and recapitulation in the first movement. The larger sonata form is, in fact, an outgrowth of this dance pattern. In the Trio (which has the same design as the Minuet) two horns have the lead throughout.

In the last movement (*Presto*, F sharp minor, 2-2 time) a bassoon is added to the oboes and horns. The theme is brisk and piquant—a repeated eight-bar strain with a long, derived continuation. Quite soon there is the hint of a second subject, and a scampering of scales ends the exposition. The brief development is all on the main theme, and the recapitulation, this time, is almost unaltered; but the close is on an unexpected but very expectant dominant harmony.

Some analysts, convinced that a symphony should have no more than four movements, pin the ensuing *Adagio* as a Coda to the *Presto*. It is hardly more organic than the paper tail of the familiar game; but its humor is far more pertinent. Its strain (A major, 3-8 time) is gently nostalgic, reaching a cadence after thirty-two bars. The second horn and the first oboe now pack up their instruments, blow out their candles, and tiptoe off the stage, with a sidelong and meaning glance at the conductor (and presumably, at the first performance, at Prince Esterhazy). The others take no notice, but at successive cadences the bassoon, the second oboe, the first horn, and in their turn the strings from low to high, depart and leave only the divided first violins to finish the piece in F sharp major.

No one needs so much elucidation as this for so transparent a piece. It is offered only because this symphony represents a fairly early stage in the evolution of what theorists are pleased to call the "perfected" form. The growth of that form can be seen in later examples of Haydn's and in the work of later composers. It is useful—indeed, it is all but essential—to be familiar with it. But what is reflected here is far more than a stage in the growth of an artist's skill. Haydn's audience, by no means the heterogeneous and often bewildered public of our day, is also implied here: an audience which could take its own culture for granted, and an audience whose peculiarities of taste it would have been fatal for Haydn to ignore. Pedantry—the gripe of ill-digested culture—was not a frequent influence on that taste. Its limitations were considerable and were fostered in a certain exclusiveness; but they were in the pattern of a long tradition of life and like the habits bred by tradition were largely unconscious.

Symphony No. 82, in C major (*L'Ours—The Bear*)

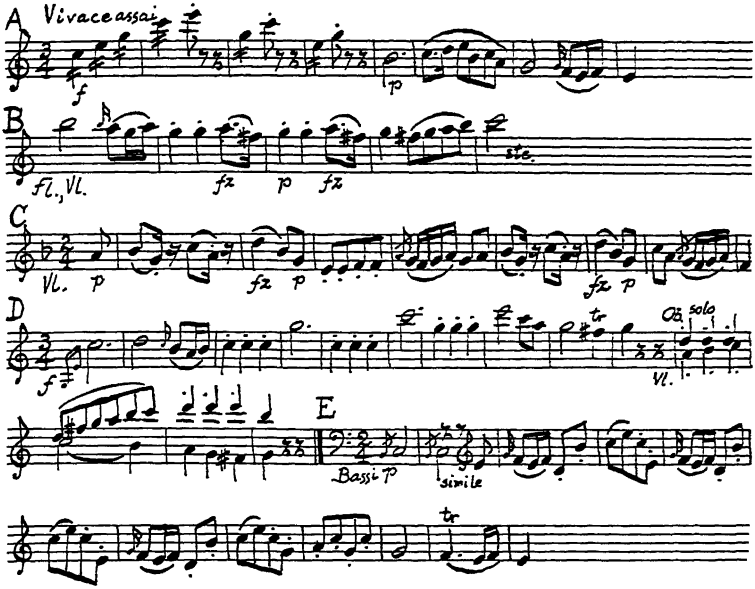
This is listed as the first of six symphonies commissioned by the *Concert de la Loge Olympique* in Paris. It was written in 1786. Since two of this series were written in 1785, there is evident another of the many chronological confusions which still beset the Haydn scholars.

The first movement (*Vivace assai,* C major, 3-4 time) has as main theme a forceful upward arpeggio of the C chord, bouncing downward in bars 3 and 4 on the two-note figure of bar 2, and followed by a suave *piano* descent. (It is shown at A, in the illustration below.) This is perhaps a perfunctory design, but it has real vigor. There is a sturdy episode, almost in unison; a deceptively quiet version of the main theme which is now expanded; and a long-drawn, rather chromatic modulation to G (the proper dominant), introducing a real "second subject" (shown in the illustration at B).

This is a four-bar phrase, featuring largely the figure of the turn — which appeared also in bar 7 of the main theme — and the continuation is in daintier motion around that figure. There is a brief "closing subject." The development, beginning on bar 5 of the main theme, reshapes the original design. It goes on to the dainty portion of the second subject, builds it up in a few bars of clever imitation, and thus returns to the main theme and the recapitulation. Here, a passage in unison in the exposition is considerably expanded, but the whole section is nevertheless shorter than the exposition. The unison fanfare brings the movement to an end.

The slow movement (*Allegretto,* F major, 2-4 time) is a set of variations, after Haydn's free manner. There is a naive little theme in two sections, each repeated. (The first of the sections is quoted at C.) The second begins — like that of the usual Minuet, and thus like a miniature of the development section of a sonata — with the expansion of a phrase from the opening (here, bars 3 and 4). There is a return to the opening theme with thicker orchestration — i.e., a tiny recapitulation — at the end.

The first variation has the theme in F minor, with bars 1 and 2 developed instead of bars 3 and 4; then the theme returns in major, with the wood winds added; then, again in F minor, the thematic line is simplified and a vigorous counterpoint of sixteenths appears in the basses. Finally the theme returns as in Variation II, but extended and conversationally developed to an appropriately naive conclusion.

The Menuetto (*Un poco allegretto,* C major) gives a typical example not only of that form in its dance character but also of Haydn's unobtrusive skill in avoiding the monotony of a too continuous four-bar struc-

Haydn, Symphony No. 82, in C major

ture (see Quot. D). His "irregularity" in the length of his periods, really an exhibition of high imaginative artistry, was characteristic from the first. Exactly as in the theme of the *Allegretto*, the second section begins with a strain from the end of section one and goes on to a varied version of that whole section. The Trio is the same.

The Finale (*Vivace assai,* 2-4 time) begins with a tonic "pedal," every bar of which is accentuated by a grace note from below (B♮). Here, surely, is Bruin — growling at first quite *piano*, like any sucking dove. The theme itself, above this bass, is absurdly simple (as may be seen at E) — the first two-bar phrase coming three times, with a singularly inactive four-bar cadence and a strain of interlude in the oboes for which the bear momentarily stops growling. As this ends, the little wee bear (did Haydn know the story?) begins to yeep in the first violins; Bruin joins in two bars later when the theme comes in the flute and the second violin. Oboe, viola, and 'cello now join the menagerie, *forte*, the theme being again repeated and then expanded, above pedal D's in horns and trumpets, to reach a cadence in G and a second subject in the oboes and bassoons. This is similar enough to the main theme so that continuity is kept, while any possible monotony is avoided. The growling becomes a little portentous in the development — as does the theme, when it comes in the basses — and the story of the recapitulation has many variants which ought not to be told in advance.

Symphony No. 85, in B flat major (*La Reine*)

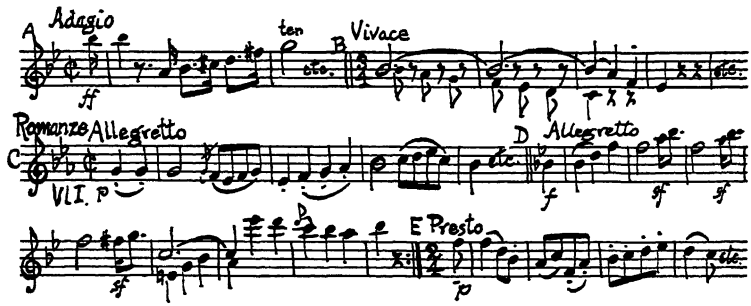
This is the fourth in the series of "Paris" symphonies, of which No. 82, just discussed, is the first. Its title comes from the not wholly authenticated story that it proved a favorite of Marie Antoinette. But if the story is true, one has some ground for admiration of the royal taste. She came naturally by it, however, for Maria Theresa was a well-trained musician.

From the opening of the Introduction (*Adagio*, 2-2 time; shown at A, below) one might readily infer that the key of the symphony was G minor, for the apparent tonality of the unison B♭'s is all but contradicted in the ensuing upward rise to G. This impression is soon rectified, however, and the eleventh bar is clearly a long pause on the dominant of B flat.

The main theme (*Vivace*, 3-4 time) is remarkably simple — a long B♭ in the violins held while the lower strings step down the scale — and three descending notes, quite unaccompanied. (The pattern is shown in Quotation B.) Three four-bar phrases in this pattern, together with a brief outburst of energy, comprise the whole theme and almost the whole thematic substance of the movement; for aside from a brief and obviously conclusive passage at the end of the exposition, this is all the material we shall hear.

Description of the processes of development would yield only tedious technicalities. The ear, however, is alerted at every turn, with the slightest of changes or additions producing the most disproportionately interesting results. The logic of the discourse is impeccable, and we have, throughout, the sense of sharing a simple but most unusual experience.

The second movement (*Allegretto*, E flat major, 2-2 time) is entitled *Romanze*. It is a set of variations on a French melody set to an old romance. (The first bars are shown at C, below.) The poem tells how Lisette, gentle and young, believes every lover false and fickle; but it warns



Haydn, Symphony No. 85, in B flat major

that sooner or later she will succumb. The second stanza advises the lover of such a one to be eager but discreet: "Although she denies her love, be sure that one day, when love has touched her, you will be happy." The variations are appropriately simple. The second is in B flat minor and G flat major; the third adds a little figure in the flute; and the last figurates the tune, largely in the pattern of the four eighth-notes in the first bar.

The Menuetto (*Allegretto*, B flat major) has a virile, swinging rhythm (Quot. D) that never lapses, even when the dynamic force is reduced. The Trio, as often, features a solo instrument — here the bassoon in the first section and the oboe in the second.

The Finale (*Presto*) has the oft chosen main theme in two sections. (The beginning is shown at E.) What follows is still imbued with the rhythmic haste of the main theme, but it serves to give sufficient contrast so that when the tune comes back, in rondo fashion, we feel the charm of it heightened. Somewhat further departures are made between later recurrences of the theme, but the one gay mood — which could never have been regained if it had been really lost — is kept throughout the swift piece.

Symphony No. 92, in G major (*Oxford*)

On July 8, 1791, Haydn received the honorary degree of Doctor of Music from Oxford University. He was considerably embarrassed by his academic regalia, but he seems to have taken his part creditably. For that occasion his official "exercise" was a three-part canon on the words "Thy voice, O Harmony, is divine"; but he had already, on July 6 and 7, performed two symphonies at the Oxford Commemoration. The first, the present work, was not new. It had been composed in 1788. But Haydn had arrived in Oxford too late to rehearse the work especially composed for the occasion, so that this one was performed and has ever since been known as the *Oxford Symphony*. (It is apparently impossible to identify the other.)

It begins with a gravely tripping *Adagio* (G major, 3-4 time). Such Introductions were more favored by Haydn than by later symphonists. About a third of his symphonies display them. The first bar of the opening is on three lightly detached D's — a figure that will be heard, both as three insistent eighth-notes and as three quarter-notes accompanying the main theme, and as a part of that theme. The following *Allegro spiritoso* is ushered in on the elastic dominant-seventh chord instead of the usual solid tonic. It also differs from the convention of later days in that the subtheme is again delayed (by a repetition of the main theme when the dominant key is reached), so that it appears rather as a closing subject. The sub-

theme, likewise, features the three-note figure — the third beat having a turn.

The development makes use of both themes, the descending figure of the first being ingeniously treated in imitation. In the recapitulation several features gain interest by being presented in another order than that in which they first appeared.

The *Adagio* (D major, 2-4 time) has a theme which Haydn expressly, if needlessly, marks *cantabile*. At its seventh bar, the three detached sixteenths sound like a reverberation from the theme of the Introduction. Haydn does not here depart (as in the *Farewell Symphony*) on an excursion which makes us almost forget the main thought. After a considerable period, however, there is a sudden outburst of energy in G minor — a syncopated rhythm highly effective as contrast. Here *forte* phrases are interspersed with *piano*, and in these latter one may sometimes catch a hint of the main theme. That theme returns, of course, but somewhat altered, and there is for Coda a recall of the *piano* hint of the main theme which was heard in the middle section. The marking *morendo* for the final bar is but one of many instances of Haydn's meticulous care for sensitive performance.

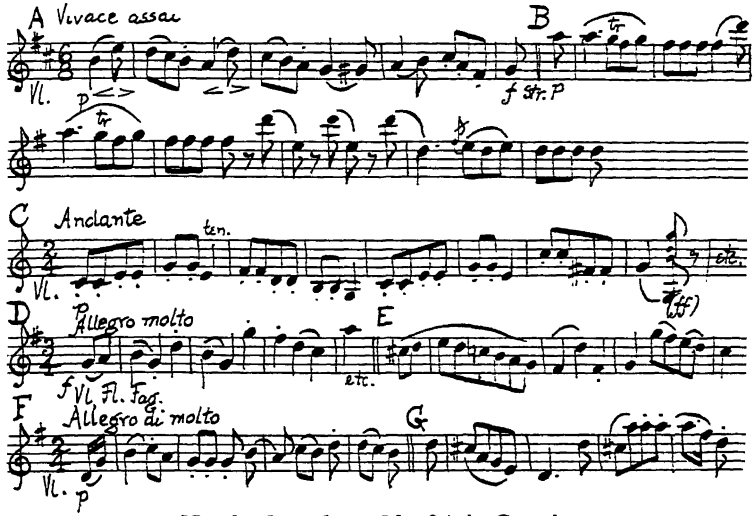
The Menuetto, still in the *Allegretto* tempo of the dance, and the Finale (*Presto*), which is another example of Haydn's irresistible jollity, will, for the listener, gain nothing from analysis. The Finale, as often in Haydn, has the main theme in the dominant, in the basses, at the point where later convention places the second subject, with a fragment of new tune for subtheme or for closing subject (it is hard to tell which).

Symphony No. 94, in G major (*Surprise*)

This symphony was written in 1791. It is the third in the Salomon series, according to the London Philharmonic's catalogue; but it was first performed at the sixth of the Salomon concerts, on March 23, 1792. The "surprise" is only an incident, of course; but the freshness of the whole work is imperishable. (The principal themes are quoted below.)

There is a slow Introduction (*Adagio cantabile*, 3-4 time), sober and quiet in its alternation of phrases for wind and strings and showing a certain intensity in its modulations, but hinting not at all at the rollicking humor which is to characterize the movement proper. This begins (*Vivace assai*) with a 6-8 rhythm that is carefully notated as having its first lilting phrase (Quot. A) appear on the weak beat. (The hearer must realize this rhythmic subtlety for himself. No amount of care on the conductor's part

will make it unmistakable. But to miss it is to lose a good deal of the charm of the tune.) Boisterous passages erupt at the fourth bar; these are suddenly stilled; the theme returns, with a different, but still loud, continuation and another reminiscence of the main theme before the second subject (Quot. B) — which is again more a closing than a second theme — appears in its proper key of D.

The development is of no great intensity or weight, although it makes a considerable stir. The recapitulation begins as if it were another section

Haydn, Symphony No. 94, in G major

of the development, and pursues a considerably different course from that of the exposition. The main subject matter, however, appears conventionally in the tonic, and there is one vigorous version of the main theme in the bass which is quite new.

The *Andante* (C major, 2-4 time) has a theme (Quot. C) so simple that no one but a genius would ever think of writing it down. But without that simplicity, how absurd the "surprise" would be! (It appears to have been an afterthought, since the sign *ff* was not in the original score.) Haydn later denied that he had put in the effect "to make the ladies scream," but this was perhaps only a diplomatic denial. The form is that of variations, with the usual contrasts of *forte* and *piano* and of major and minor. There are many charming figurations and an epilogue in which unexpected harmonies enrich the tiny tune.

The Menuetto approaches to the later Scherzo in character by being in *Allegro molto* speed. (The main theme is shown at D and that of the Trio at E.) The main section has three-bar phrases, and has almost a second theme by way of epilogue — another approach to sonata form by way of the dance. The Trio makes no such excursions.

The Finale (*Allegro di molto,* G major, 2-4 time) is a jolly Rondo on two chief themes — the last appearing about where the third theme in the later examples of the rondo form would be. There is much lively passage work, and the themes are themselves somewhat varied at their later appearances. (They are shown at F and G.)

Symphony No. 95, in C minor

Of the 104 symphonies now authentically recognized as Haydn's, there are but eight whose first movements are in minor keys, although three others have Introductions in minor, followed by major movements on the same tonic. The Symphony in C minor is thus exceptional in any view; but in its emphasis on a type of feeling infrequently expressed in Haydn's day it is extraordinary — evidence, if that were needed, that the spark of romanticism which had often burst into flame with Sebastian Bach was still glowing in 1791.

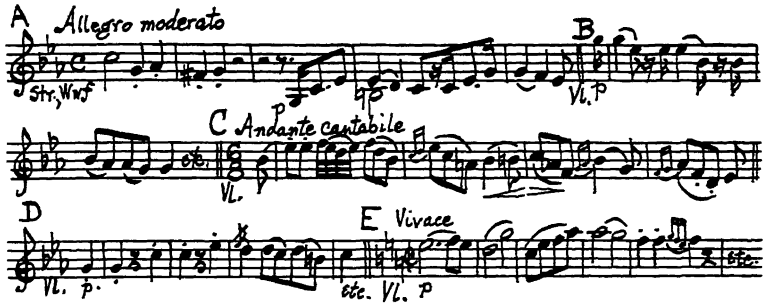
This is listed as No. 5 in the series of twelve symphonies which Haydn bound himself to write for Salomon, the enterprising manager-violinist who had appeared at Haydn's door in Vienna in December 1790, announcing that he had come to fetch the composer to London.* Although it is listed as No. 5, it was apparently the second to be performed, the first, according to Oliver Strunck, being No. 96.

The main theme projects at once a singular sternness and gloom. The opening phrase (quoted at A, below), with the interval of the diminished third (A♭-F♯), pauses at the second beat. The natural inference is surely that this phrase will be somehow reiterated. Instead there is silence at the "one" of the measure ensuing. No stronger evocation of expectancy could be devised than this nothing in the place of something.

What follows, also, is not a merely delayed reiteration of that first ominous stroke. It continues the idea at a point far beyond that at which

* Johann Peter Salomon was a native of Bonn, and a near neighbor, in 1771, of the Beethoven family. He was both competent and astute, and had long since made himself secure in London both as performer and promoter. He had some years before tried to "obtain" Haydn through correspondence. Now, having learned of the death of Prince Esterhazy, he had come to make his offer in person. He had also made an engagement with Mozart for the following year, which would doubtless have been fulfilled if Mozart had lived.

it halted; yet the implication, arrived at during that momentous silence, is utterly logical.* Like any unexaggerated utterance, this expression of gloom *can* be read with indifference; but Haydn has done what is needful to prevent that stupidity.

The first stern phrase, now repeated, is even more incisive. Its two last notes echo, ominously, in low register, and the whole subject thus extends to fifteen bars. The continuation is now on this forceful opening strain, but there is presently a sudden release of tension which translates us into E flat major. A true second subject (Quot. B) appears, whose half-melancholy is almost Schubertian in tone. That suggestion is borne out by the triplet figures which follow. There is no real closing subject.

Haydn, Symphony No. 95, in C minor

The development amplifies both themes about equally and at nearly the same length as the whole exposition which, pregnant as it is, is only fifty-seven bars long. The recapitulation begins with the principal theme. The eloquent pause — which would no longer have been eloquent here — is filled in, and the pessimistic continuation, although a little robbed of its original force, is amplified so as to approach the second theme. The key of the piece is now changed to C major, in which key the main theme also presently appears, with notable loss of its original intensity. One cannot help feeling that the ruling operatic convention of the happy ending governs here, but it should be taken as mere convention, rather than as a denial of the tension that has preceded.

* This phrase is identical in pattern with that in which Beethoven, at the close of the first movement of the Ninth, will sum up against the tortuous line of the basses the pessimism that is the gist of his whole movement. It is not, of course, suggested that Beethoven borrowed this phrase from Haydn. It had been in the vocabulary of every musician for generations. What is suggested is that musicians had a common vocabulary whose expressive force they all recognized.

That convention perhaps accounts also for the almost too complacent *Andante* (E flat, 3-8 time). Yet there is no superficiality. The tiny theme (the first half of which is quoted at C, above) has two sections, each repeated, and the form is that of variation. In the first the theme begins in the violas, but its repetition is dissolved into a figuration of triplets, and this figuration rules the rest of the variation. The second is in E flat minor, again with its repetitions altered. The third returns to the theme in major. Like the first, it is figurated — this time in thirty-seconds — with a recall of the theme for Coda.

The Menuetto has no tempo mark, but is surely *Allegretto*. Its theme (Quot. D) is singularly stern for a dance, but is wholly appropriate to the context of the first movement. Both its sections are interestingly irregular in their period-length. The Trio, in C major, is led throughout by a solo 'cello, its motion being persistently in eighth-notes.

The Finale (*Vivace,* 2-2 time) is in C major. It has a kind of mingled sonata-rondo form, much favored by Haydn. The theme is presented in two sections, each repeated (the first five bars are quoted at E). Immediately after the theme comes a long fugued passage on the somewhat redesigned opening bars of the main theme. Haydn, during his penniless student years and largely unassisted, had mastered Fux's *Gradus ad Parnassum*; and numerous passages such as this show how thorough his mastery was. The sturdy countersubject which accompanies the fugue theme at the outset is presently overshadowed by another in energetic eighth-notes. The fugue continues, as the development section of the movement, right up to the pause which announces the recapitulation. This, after a precise restatement of the theme, goes on to another brief fugal passage, then to another hint of the main theme, and so to an energetic Coda.

Symphony No. 96, in D major (*Miracle*)

This is the sixth of the Salomon symphonies, according to the catalogue of the London Philharmonic Orchestra, but it was the first of those works to be heard by the English public. The orchestra still possesses the autograph. It opened the second half of the program at Salomon's first concert with Haydn as his star, on March 11, 1791. "Haydn himself presided at the pianoforte," Burney wrote, "and the sight of that renowned composer electrified the audience," arousing "such a degree of enthusiasm as almost amounts to frenzy." The slow movement was encored — an event hitherto without precedent, but not without sequel, at least when Haydn's music was being performed. This was a new experience for

Haydn, whose servitude to Prince Esterhazy, although gratefully enough acknowledged, had hidden even from himself the extent of his fame abroad.

There is a rather extended Introduction whose theme stalks down the arpeggio of the chord of D, *Adagio*, and unharmonized. From the lower D the first violins then rise in more fluid motion upward for two octaves and descend, scalewise and staccato, for one. The tonic arpeggio repeated, but in D minor, has quite another but a wholly relevant sequel, at the end of which a tiny recitative in the oboe announces the *Allegro*.

This is still in the 3-4 time of the Introduction. Bassoons and lower strings begin an accompanying figure, the main phrase of the theme itself appearing with three repeated eighth-notes (A's) at the end of the first bar, and ending with three eighth-note E's at the beginning of the fourth. A vigorous syncopated figure ensues; the main theme recurs with an additional figure in the oboe and a new continuation; then comes a friskier version of the main theme in A (instead of a second subject), and finally that alternative to the principal theme, here partly derived from it, which so often does duty with Haydn for closing subject.

The figure of three repeated eighth-notes, appearing in that subject as well as in the main theme, begins the development, where little is made of the main theme as such except in the basses near the beginning. A recapitulation appears to begin after two bars of silence, but we shall perhaps note that the theme is here in G, so that this is still development. It does reappear in D, but there is then no reference either to the syncopated figure or to the new subject. This, however unorthodox, forms a coherent and pointed end to the discourse.

Like most of the titles that have been applied to Haydn's symphonies, that of *Miracle* is untraced to any known source. Yet the slow movement, (*Andante*, G major, 6-8 time) is wonderful enough to have evoked not only its encore but that exalted superlative. The lilt of its motion is grace itself, and even the plain scalewise descent to a firm tonic in bar 4 — which with any ordinary antecedent would sound perfunctory — in this context compels our interest completely. A repetition with interlarded triplets in the wood winds is even more delightful. The continuation is modulatory, with the triplet figures now continuous, and these again appear more frequently against the returning main theme.

There follows a new section in G minor, made mostly on an aspiring syncopated line, with triplet figures again incessant. The main theme then recurs, with its former continuation; then there is a variation of the theme

still in the softly tripping triplets, with a fanciful expansion of the same device for conclusion. Not until after he had made Mozart's acquaintance could Haydn have contrived such a movement as this.

The Menuetto (*Allegretto*) has the irregular periods in which Haydn is so ingenious. Its vigor is refreshing, after the delicacy of the slow movement. In the Trio an oboe plays a solo role.

The Finale (*Vivace assai,* D major, 2-4 time) follows Haydn's favorite scheme of a beginning with a theme of two repeated sections. The first displays an antic disposition, with its many disjunct notes; the second shows a more excited purpose, having rising progressions pivoted on single tones. The immediate continuation of the completed theme is a development of the beginning of its second section in the key of D minor. Fragments of the main theme presently recur, leading back to the whole theme in D major with considerably altered orchestration and new development. One variant, toward the end, where the theme is lightly dialogued in the wood winds, is particularly charming.

Symphony No. 97, in C major

This is listed in the London Philharmonic Orchestra's catalogue as No. 1 of the Salomon symphonies. It is full of healthy vigor, and is worked out, more than most of Haydn's pieces, on the lines of the later symphonic form.

There is an *Adagio* Introduction of thirteen bars in 3-4 time. Six eighth-note C's burst into an unexpected diminished seventh chord at the second bar. The swelling strain in the violins thus started is at once subdued in a quiet diatonic descent; but the immediate sequel is more exalted, and this, although it has also a quieter conclusion, leaves us somewhat prepared for the ensuing *Vivace.*

Its high energy, however, has not been suggested. It begins, *ff*, with great strides down the arpeggio of the C chord, and then hammers on C and G in a rhythmic design that ingeniously avoids the usual squareness of such periods. There is but little release from this thought until — out of sheer necessity for contrast — a true second subject makes its appearance. Even this, by nineteenth century convention, is somewhat late in entering; but those conventions are satisfied by the use of a definite closing subject also. The development deals with both subjects, and has besides a wood-wind episode, curiously punctuated by a little rhythmic figure from the main theme in the strings. The recapitulation is considerably, but never obscurely, altered.

The *Adagio ma non troppo* (F major, 4-4 time) is in a rather free variation form. The theme is not as formally set forth as in other examples we have noted. It has a curious propensity to accentuate the "up-beat" of the phrase, and this gives to the tune a kind of marching sway. Variations in delicate triplets, in the tonic (F) minor, and with vigorous counterpoint in sixteenths, are devices usual with Haydn, but there is an unusually lovely Coda.

In the Menuetto (*Allegretto*) the conventional repetitions of the sections are obscured — more to the eye than to the ear — by being written out in full and by the contriving of varied versions. The Finale (*Presto assai,* 2-4 time) has Haydn's oft-favored theme in two sections, and is in general another "Sonata-Rondo" like the Finale of No. 95. There is a naive little second theme that comes in after the first section is ended, and thereafter the irrepressible fun is heightened by many ingenious manipulations.

Symphony No. 100, in G major (*Military*)

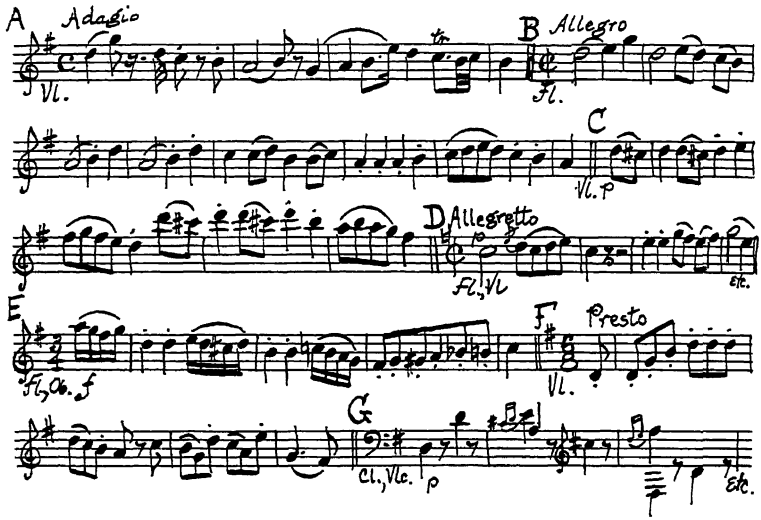
This is the last of the twelve Salomon symphonies, as listed by the London Philharmonic Orchestra. It was composed in 1794, and was first performed on May 2 of that year at a benefit concert for the composer.

It is evident from Haydn's introductory *Adagio* (Quot. A, below) that he did not intend, at the outset, to suggest the pomp and circumstance of military glory. It does march — out of habit rather than with a purpose — and has a buoyant and easy stride; but if this is a soldier marching, he is either on furlough or A.W.O.L.

The *Allegro,* however, begins with a little piping tune (Quot. B) in a flute and two oboes. It is more nearly military, perhaps, but is rather the march of a blithe spirit whose sole delight for the moment is in locomotion.* The strings repeat the strain, still *piano*; then comes sudden exuberance, which incidentally makes that modulation to the dominant which is the usual preparation for the second subject. But instead, the first theme is heard, all over again, in flute and oboes as before but in the dominant key.

There is no repetition in the strings. They hesitate for a moment and then burst out *ff* with the main theme; but this, it appears, is only to get rid of it. For in a moment they find another march tune (Quot. C) even

* Haydn's charming "irregularity" in rhythmic design is well illustrated in this theme. The third bar (in the pattern of the first) does not continue mechanically in the pattern of the second, but ingeniously repeats itself and so makes the whole eight-bar period into an unbroken melodic strain.

gayer than the first — a proper strain for fife and drum, although it is first given to the strings. It is so irresistible that we (and apparently Haydn as well) forget all about the main theme, giving it only a passing glance throughout the whole development. It comes again, of course, with the recapitulation, *ff* in the tutti; but the new tune soon ousts it and dominates the movement to the end.

Haydn, Symphony No. 100, in G major

The slow movement is an *Allegretto* in C and in 2-2 time — really, another march (Quot. D), still infected with the gaiety of the former one and even borrowing from it (the first bar has the rhythm of the second bar of the *Allegro*), but the motion is now quite sedate. The instrumental color, however, is even more military. To the flute, oboes, bassons, horns, trumpets, and tympani which we heard in the first movement, two clarinets are added; and for a more brilliant jingle there are a triangle, cymbals, and a big drum. With this added color the one theme is sufficient for the whole movement.

If we have got the military suggestion into our heads we shall readily find it also in the Menuetto (*Moderato*), which has more of energy than of grace, although the latter quality is not lacking. (Its theme is suggested at E.) The Trio, on the other hand, has more of grace than of energy. The instruments are those of the first movement.

The Finale (*Presto,* G major, 6-8 time) has again its theme (the opening of which is shown at F) in two repeated sections — a frequent feature in Haydn's last movements — and it has also the enlarged instrumentation. It is doubtless more a dance than a march tune; yet the sense of the quick-step pervades the piece. The form is a mixture of sonata and rondo. The second subject (Quot. G) is an outgrowth of the main theme — detached notes, instead of scurrying triplets, on the two real beats of the measure. Development of the one theme is mingled with that of the other, showing little regard for textbook formality, but every regard for continuity and variety. The range and color of the modulations could have been achieved only by an imagination fired to its highest activity.

Symphony No. 101, in D major (*The Clock*)

The *Clock Symphony* is No. 11 in the Salomon series. It was composed in 1795. The ticking which suggested the useless title will be heard — in a figure that had been heard a thousand times before without stirring any idle associations — in the slow movement. Clarinets, whose value Mozart had enthusiastically recognized, are here used throughout. (In the *Military Symphony,* they appear in but two movements.) But this is only one mark of Haydn's steadily growing mastery of the symphonic problem, a problem which on his return to Austria he was forced by his patron's indifference to abandon.

You may, if you like, suppose the six rising notes in the basses at the beginning of the Introduction (*Adagio,* D *minor,* 3-4 time) to be the source of the swift figure with which the ensuing *Presto* (D *major,* 6-8 time) opens. The bass figure does not recur, however, and the twenty-three bars of the Introduction have a gravity and a warmth of harmonic color all their own.

The *Presto,* in high contrast, has the speed and even something of the fever of the Tarantelle. The main theme is so simple that it does not need complete repetition, so that when the tutti takes it up after eight bars it takes new turns, and takes still more of them when it is resumed after a pause. By and by a subordinate theme appears, still in the dancing rhythm, but now a little inclined to pause for breath. It soon runs more actively, however, into the energetic end of the exposition.

This same subtheme, itself prolific in new figures, properly dominates most of the development, for in this way the tarantelle figure, returning for the recapitulation, gains new freshness, even though it is far less extended than in the exposition. The subtheme, now in D, is much more energized,

and again rules the whole recapitulation, the main theme reappearing only in the Coda.

The clock ticks contentedly (in the bassoons) throughout the first section of the two-part theme of the *Andante* (G major, 2-4 time), which is itself quite placid. The second section is longer, thirteen bars of fairly obvious derivative preceding the return of the theme. The ticking goes on, in bowed and plucked strings. A new theme in G minor follows, accompanied by the figure in dotted rhythm from bar 3 of the theme, and maintaining its energy for twenty-six bars. Now the clock ticks again, high in the flute above the theme in the fiddles, and below it in the bassoon. The second part of the theme abandons the contrasts of *forte* and *piano* it emphasized when we first heard it; then, after a bar of silence, the second violins begin to tick in what sounds like G minor again, but it turns out to be E flat major, and the ticking accompanies a rumination on the main theme which itself presently returns, *forte*, with triplet figures replacing the dotted rhythm in both theme and accompaniment. The clarinets, used in all the other movements, are silent in this one.

The Menuetto (*Allegretto*, D major) begins with an eight-bar strain, but this is extended by various devices to twenty-eight bars. The second section develops first a chromatic descent and then other details for some time before returning to the main theme, and the whole piece thus exhibits very clearly the sonata form in miniature. The Trio is largely led by the flute above droning chords in the strings.

The Finale (*Vivace*, D major, 2-2 time) has for main theme a tune that sounds like a nursery rhyme, returning upon itself in the second section as did the Menuetto. Haydn's fresh and unexpected manner of development carries on for 188 bars. Then, for conclusion, he makes a fugue subject out of the main theme, treating it vivaciously but not too learnedly until a rousing climax is built up. Then follows a Coda, begun with the first phrases of the main theme, once more in its childlike simplicity.

Symphony No. 102, in B flat major

This is listed as No. 9 in the Salomon series. It was begun in 1794, doubtless with the expectation that it would be performed under Salomon's auspices. But the war with France went badly, inclement weather had ruined the harvests, and in January 1795 Salomon had been forced to announce that he could not undertake his projected series of concerts. The Italian violinist and composer Viotti, however, had started a new

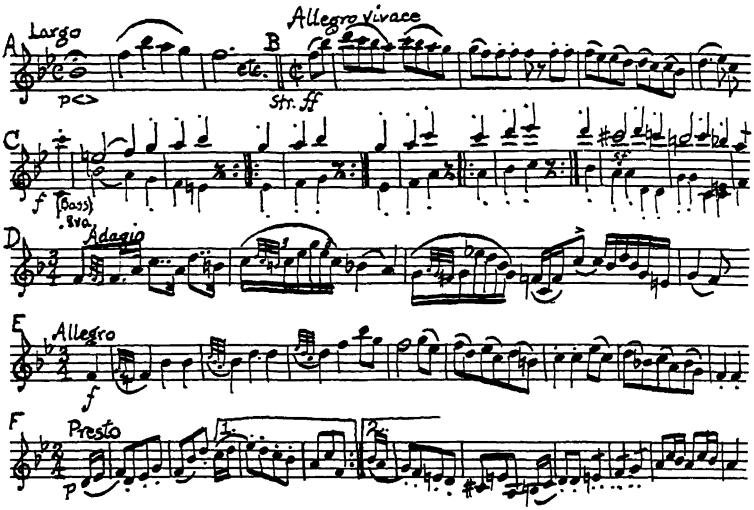
series of "Opera Concerts" at the King's Theatre; and it was for these that Haydn's last three symphonies were composed.

The music opens with a quietly exalted Introduction (*Largo*, 4-4 time), the strain of which is suggested at A, below. After a long-held B♭ in the whole orchestra (the marking *p* <> suggests Haydn's habitual care for detail in performance), the strings have a melodic strain beginning with the five notes following 𝄐 — unassuming in itself, but presently, through much imitation, revealing a rich core of meaning.

The *Allegro vivace* begins (Quot. B) with almost startling exuberance after this preamble. The descent of four notes is frequent, and recalls the figure in the *Largo*. (In each strain, also, there is a "feminine" cadence — perhaps an unconscious, but not a meaningless similarity.) After expansion there is the usual transition to the dominant, and at length a true second subject appears (Quot. C). Its bass is a precisely similar scale in contrary motion to this. The rapid eighth-notes of the main theme also persist in the accompaniment, presently emerging with a hint of the main theme. An interlude — four hesitant bars preceded by loud unison A's and D's (compare the Introduction) — brings a return of the second subject, still *forte*, and the end of the exposition.

The development begins with the interlude just mentioned, and after a brief reference to the main theme this same interlude provides the first half of the development. The second theme then provides about as much more, so that when the main theme comes, high in the flute with a very slim accompaniment, we may expect it to prove an approach to the recapitulation. Instead there is a sudden roaring of harmonies above the excited figure of bar 2 of the main theme, and the reprise is considerably — and interestingly — delayed. Both the principal subjects as well as the interlude now appear in their former order, so that this movement, which extends to unusual length for Haydn, is quite orthodox in form.

The *Adagio* (F major, 3-4 time) seems, for Haydn, almost pretentiously florid. (Its very broad theme is suggested at D, below.) It begins in the first violins and continues in the bassoon, soon acquiring an accompanying figure in triplet sixteenths. For eight bars, over pregnant harmonies, this becomes the leading line. There is then a repetition with brighter orchestration; then the theme in A flat with a somewhat varied continuation (all the development the movement needs); then a recapitulation to bring the short movement to a close.

The Menuetto is marked *Allegro* and is in character as well as speed an approach to the Beethoven Scherzo. (See Quot. E.) The second section

Haydn, Symphony No. 102, in B flat major

is developed considerably. The Trio, led chiefly by the oboe, is quiet and much less extended.

The Finale is another "Rondo-Sonata" with a theme in two sections at the beginning. (The first section is shown at F.) The humor is inimitable. At the seventh bar the first section slips off the tonic key into D minor and only manages to regain its balance at bar 12, on the dominant. The second section, after some teetering on the balancing figure, regains stability enough to come back to the first tune and even to make a new end for it. A broader strain, full of energy, ensues. The main theme is hinted at; still another—a real second subject?—appears and is expanded, with sly references to the main theme. Then, for recapitulation—but with a difference!—most of the beginning is gone over and there is a delightfully ingenious Coda.

Symphony No. 103 (*With the Drum Roll*)

This is the eighth of the Salomon symphonies. It was composed in 1795, and was produced in that year on one of the "Opera Concerts" which Viotti had established; but the precise date is unknown.

The rumble on the tympani from which the title of the symphony is drawn comes at the very outset, swelling and diminishing. A sober phrase ensues (*Adagio*, E flat major, 3-4 time)—four bars in the low strings and bassoons, completed by two quiet chords in the winds. Repetition in

lower and then in higher registers, with a leisurely epilogue, leads to the main movement, *Allegro con spirito*, 6-8 time. The theme is gay and carefree and is expanded by a vigorous episode in the tutti, the last part of which, derived from the main theme, makes modulation to the dominant. The second theme, in consequence of the length of this episode, is rather a closing theme for the exposition than a second theme within it.

The development is at first concerned with the first six notes of the main theme. After a pause there appears in the basses the sober strain of the opening *Adagio*, but now in the vivacious tempo of the movement and with a new and extended sequel to which the upper strings make a counterpoint. We might almost think this an inadvertence; but after more development of the main theme and after a compressed recapitulation, the drum roll and the first twelve bars of the *Adagio* return, exactly as at the opening. (The same device of recall was soon used by Beethoven, in the *Sonata Pathétique*, and appears occasionally in the work of later symphonists — e.g., César Franck.) The closing subject provides the epilogue.

The slow movement (*Andante*, C minor, 2-4 time) is a theme and variations. The theme has a very regular eight-bar sentence for the first of its two repeated sections. The second, rhythmically derived from the opening, has a new melodic contour and is eighteen bars long. The first variation is in C major, with considerable differences in melodic contour and a great energizing of the rhythm. The second returns to the minor form of the theme and varies it, largely by adding new melodic phrases above it. The third is ornate, the solo violin having delicate figurations of the theme in major; the fourth, in the minor, has the theme in strings, flutes, and oboes, with a vigorous scale in the basses and fanfares in horns and trumpets. The fifth and last has the major form of the theme, charmingly figurated and considerably lengthened.

The Menuetto, in E flat, is in the tempo of the dance — a sturdy eight-bar strain with a naive echo of two bars. The second section develops the figure of this echo and returns to the opening theme. The Trio is a quieter strain in the same major key.

The Finale (*Allegro con spirito*, 2-2 time) opens with a four-bar phrase in two horns which, after a *fermata*, supplies the harmony for the ensuing main theme in the violins. After quite extended discussion something like a second subject is made from the opening horn phrase. Otherwise the whole movement, which approximates pretty closely to the later sonata form, is made from the principal subject.

Symphony No. 104, in D major (*London*)

This, apparently the last symphony Haydn wrote, is the seventh in the Salomon series. It is one of the three performed at the Viotti concerts in the spring of 1795, after Salomon's series had not been renewed.

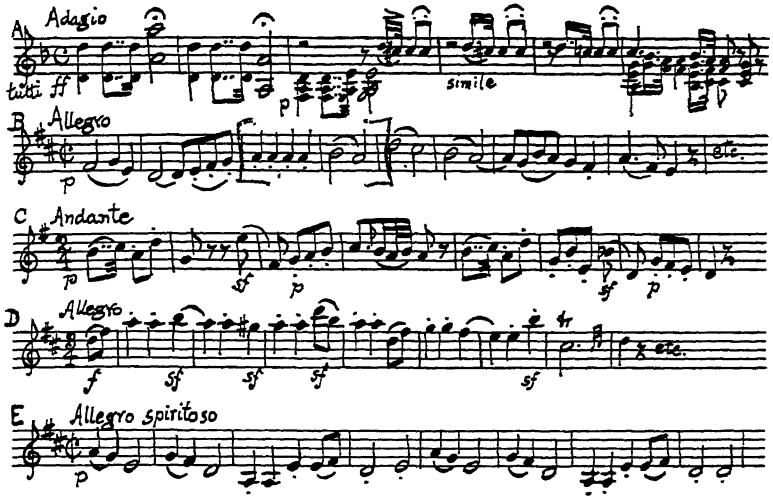
The Introduction, in D minor, is arresting. Stark unison on stately rhythmic fifths and fourths provides, in the first two bars, what many a later composer was to use as a "motto" at intervals throughout his symphony. This (perhaps fortunately — reiterated mottoes have a tendency to go stale) Haydn does not do with his theme; but one can hardly resist giving the phrase an ominous interpretation. The whole Introduction is permeated by the dotted rhythm of the second beat. (A few bars are quoted at A, below.)

The ensuing *Allegro* (2-2 time) is in D major. The main theme is deceptively quiet. Bars 3 and 4 of Quotation B will give the basis for most of the development. The subdominant harmony at the first *ff* sounds singularly stern, and indeed there is little attempt at ingratiation throughout. There is a tense phrase at the climax, and the continuation maintains the vitality right up to the conventional pause in the dominant key. The main theme, however (instead of a new second subject), appears in that key, and the closing theme is closely related in rhythm to the principal thought.

The development, on the rhythm of bars 3–4 of the main theme, begins quietly, but soon acquires force, with a figure in eighth-notes that presently becomes more contrapuntal. The recapitulation is generally in the order of the exposition.

The *Andante* (G major, 2-4 time) has a varied theme in two sections. (The first of these is quoted at C.) The theme is mostly subdued in tone; but the first variation, in G minor, has a revealing outburst of *ff* at its fifth bar, and the simple major key of the second variation takes on a new sense in its light. These contrasts are subtly intensified in the following variations, and the conclusion, with no overemphasis, is eloquent.

The Menuetto (*Allegro*, D major) is almost a Beethoven Scherzo, with its natural vigor heightened by *sforzati* on the third beat of the bar (see Quot. D). The second section has an exciting new continuation of the main theme, and exhilaration is added with a few bars of swift scales. The Trio is in B flat — the first time, I believe, that Haydn has made such an excursion. It is much quieter, but its running eighth-notes keep the relation to the Menuetto intact.

The theme of the Finale (*Allegro spiritoso*, 2-2 time) is an English tune, "Red Hot Buns," shown at E. It begins over pedal D's begun in

Haydn, Symphony No. 104, in D major

horns and 'celli, and otherwise unharmonized. Its harmonized repetition is quiet, but a figure from the theme starts to stamp its feet thereafter, and when the theme returns it has gained an exciting scale counterpoint. By and by there comes a new theme, a broad line beginning with the upward leap of a diminished seventh, and a vigorous close of the exposition.

The development is all on the main theme up to a general pause. Then the second theme is made to form an unexpected approach to the main tune and so to the recapitulation which — for Haydn — follows a rather "normal" course.

In this symphony the clarinets are used throughout, and the care for orchestral effect reveals the master at every turn.

HINDEMITH

Symphony in E flat *

PAUL HINDEMITH has for more than two decades been reckoned among the leaders of the contemporary movement in music. He showed such talent for the violin that he might well have appeared in the first rank of the youthful prodigies on that instrument, but he showed also such interest in the substance and the larger purposes of music that the career of virtuoso soon proved unattractive. The first years of his maturity coincided with the first period of the modernistic "revolt" (as it may properly be called) against the crystallizing sentimentality of the nineteenth century and against the rather trivial methods of the "progressives," headed by Richard Strauss, who sought to expand the technique and the expressive boundaries of the art by associating music literally with physical experience. Neither heroic adventure (as in *Ein Heldenleben*) nor celestial aspiration (as in Scriabin's *Divine Poem*), but a closer approximation of music to the actualities of experience as we know it within ourselves — this, perhaps, may be stated as the objective of the "revolt."

Sigmund Freud was revealing rather unlovely things in human nature, not hitherto wholly unknown, and whether or not the composers of the new school were consciously pursuing his lead, a new doctrine of music as a revelation of the "subconscious" gained great vogue. (The troublesome fact that an art work, which is necessarily the product of highly con-

* This symphony was performed for the first time anywhere by the Minneapolis Orchestra, under Dimitri Mitropoulos, on November 21, 1941. The following is copied nearly verbatim from the program-book for that evening, since it was a memorable event in the orchestra's history.

scious effort, cannot at the same time remain a product of the subconscious, seemed not to disturb the minds of many of the composers of the new school.) Unlovely things, unquestionably, appeared multitudinously in the new music, to the acute distress of unaccustomed ears.

There is no denying that a longing for the accustomed is itself a recoil from the harshness of actuality. But there is also no denying that the unaccustomed in art is not necessarily the counterpart of the actual, but may be only a mistaken ideal of the artist — as grossly sentimental as the despised maunderings of the tender-minded romanticists. (May not these, also, emanate from the well of the subconscious?) Hence the trend of twentieth-century music has been largely experimental, but at last the field within which experiment is likely to prove profitable begins to be defined And it turns out that the purposes of the new music are not, after all, essentially new. Good music has always portrayed the elemental excitements, nervous and muscular, which are the kinetic aspect of conscious purpose; and the new music, released at last from preoccupation with structures, has acknowledged this obligation. The new technique, fortunately, is still in process of formation; for rigid technical convention cannot serve for the utterance of the unaccustomed.

Hindemith calls the present work "Symphony in E flat." No key-signatures are used, and the texture is highly dissonant, so that the fact of tonality is not conspicuous. Yet the design of the thematic material is frankly and vigorously tonal. (Hindemith has never espoused the theorem of atonality.) Moreover, the outlines of the classic form are preserved; there are real themes, which undergo real development; and the contrasts of character which one looks for in the conventional sequence of symphonic movements are plainly in evidence. Also — although there is of course no imitation or direct dependence — there is much in the vigor and abandon of this music which has its prototype in Beethoven. Desperate intensity of purpose, concentrated pursuit of the expressive objective, the avoidance of detail irrelevant to the issue — all these are apparent to the eye in even a rapid survey of the score. These things do not appear in the music of those composers who are merely contriving new effects of sound. Only one real novelty in tone-color appears — a sustained cymbal-ringing, produced by holding a knitting needle against the instrument, and striking it with a soft drumstick. Neither is any exaggerated orchestral apparatus demanded, nor are there any merely tricky or picturesque combinations of instruments for background colors. The instruments are asked to give only what they have — but to give all of that.

The first movement opens with a stark statement of the principal theme or motive in the horns (*Sehr lebhaft*, 2-2 time). This brief rhythmic item — a quarter-note, two eighths, a quarter, a pause, and a long high E♭ (the counterpart, surely, of the march impulse in any nervous system) — then begins to grow and expand. The eighth-notes shift their place from the weak beat to the strong, and presently become continuous, thus giving rise to derived rhythmic figures that with other more incisive patterns form a background to the main theme, which presently appears in the horns. High and exuberant vigor characterizes the music. At length an inversion of the horn theme serves to introduce the second subject. This, although hardly lyrical by older standards, is less ejaculatory. Its rhythmic basis is fluctuant, alternations of 2-4, 5-4, and other measure-patterns appearing incessantly.

The exposition having been completed, rapid intensification ensues, with development which culminates in a huge, climactic statement of the principal theme. This, in the usual perspective of the form, would appear to be the beginning of the recapitulation. Quite in accord with the usual design, the second subject reappears, this time sounded against strongly rhythmed pizzicato chords in the strings. The Coda (as it may be called, if what is just ended has been a recapitulation) is in 3-2 time, *Lebhafter*. The second subject here plays a very important part, being sounded very broadly (in augmentation) in the English horn, bassoons, contrabassoon, tuba, and basses against a firm counterpoint of descending scales in the strings. Duple time returns with a passage of great vitality in which duple and triple rhythms sound simultaneously in the horns. (This movement is dated 25 September, 1940, at New Haven.)

The tone of the second movement recalls in some degree the tensions that characterize the brief slow movement of *Matthias the Painter*. This, however, is of far greater extent. Its principal theme, announced by English horn, clarinet, and trumpet (*Sehr langsam*, 4-4 time) begins with a broad, downward sweep over one whole bar; rises and falls through a lesser arc in the second measure; and leaps an octave to its highest register and its most intense moment of stress in the third. Presently, against its continuation, the tympani interject a succession of measured quarter-notes — an effect of obstinate and threatening rhythm which, in a more active pattern of dotted eighth and sixteenth, will appear frequently throughout the movement. There is a short interlude, in which brief ejaculations are dialogued between the strings and the flute; then the principal theme returns in the violins, with a rising strain in the bass for counterpoint.

A second subject appears in the oboe, at first with an accompaniment of incisive chords (not *divisi*) in the first violins. This effect is presently expanded so as to employ the whole orchestra, with the *ostinato* rhythm now becoming very pervasive. Presently the principal subject recurs, in canon between the first violins and the violas, with second violins and 'celli accompanying in a strain which is also presented in canon. The violas introduce a more swiftly moving figure, against which, as it spreads to other instruments, the principal subject is built up to a sonorous climax. The *ostinato* rhythm is again conspicuous in the Coda. (This movement is dated 1 October, 1940.)

The third movement (*Lebhaft*, 3-4 time) is both in form and character a Scherzo, though it is not so entitled. A wavering two-note figure is set going in the violins, and against this the boisterous principal theme is set forth by English horn, clarinet, and bassoon. The unrestrained gaiety of the tune is soon enlivened by skittery figures in the fiddles. There is considerable development, the general excitement retaining its original character.

The Trio opens (*Ein wenig ruhiger*) with a new theme in the oboe (and later in the bass clarinet) accompanied by delicate figurations in the violins. It yields at length to a second theme, sung by English horn and oboe. Then the Scherzo returns, but with very different treatment of its subject matter, one feature of which is the spreading of the opening two-note waver over the whole orchestra. (This movement is dated 28 November, 1940.)

The Finale follows without pause. Its speed is indicated by the phrase *Mässig schnelle Halbe* (Moderately swift half-notes) in 2-2 time. The rhythm of the principal theme, which is first announced by the violins with lower strings accompanying, is somewhat akin to that of the first movement, but the implication of marching is here both more definite and more exuberant. A striking feature of this theme is the stark drop of a major seventh, appearing in the first half of the bar in measures three and four. The theme is repeated in the English horn, then in the horns, and is developed in the strings. There is a militant episode in the brass; then the main theme appears in augmentation in the flute with a pizzicato accompaniment. Against the harmonies of the brass, violas and 'celli introduce the second theme. This is followed by extensive use of an excited figure in the strings.

An unusual feature now appears — a new section in 3-2 time, called Intermezzo. Its theme is first announced by flute and piccolo, then by the

oboe. A feature of this theme is the rhythmic twitch given by a descending triplet — a feature which is much developed. Then, against an augmentation of the second theme, comes the cymbal effect mentioned above.

The original 2-2 time returns, with the principal theme in bass clarinet and bassoon, then in oboe and English horn, then in the horns. A sonorous climax is developed, the texture presenting the most varied rhythmic excitement. The tempo then slackens, and the trombones (*Breit bewegt*) begin an augmentation of the principal theme, accompanied by staccato quarter-notes in the basses. At the ensuing climax, the trumpets shout out the principal theme, the strings supplying excited counterpoints. A brief epilogue of extreme vigor and intensity (*Lebhaft, mit höchster Kraft*) brings the movement to an end. (This movement is dated 15 December, 1940.)

Symphony, *Mathis der Maler* (*Matthias the Painter*)

In the museum of Colmar there is to be seen a great altarpiece, a polyptych of eleven panels, painted by Mathias Grünewald, who was a disciple of Altdorfer and Dürer. This work was ordered for the monastery church of St. Anthony at Isenheim, in Alsace, and was apparently completed before the Abbot died in 1516. The altar was dismembered after the French Revolution, but while several sculptured figures were lost or destroyed, Grünewald's paintings were kept intact and were later sent to the Colmar museum.

The life of the painter is the theme of an opera composed by Hindemith, and the Symphony is a selection of three excerpts from that work. Each of these movements bears a title referring us to one of the panels of the altarpiece as the source of its character; and while there is no attempt at mere illustration or description in the music, the sense of its character is much vivified by reference to its source. The three panels with which the music is concerned are:

"The Concert of the Angels." This, in the scheme of the whole, was a companion to the panel "The Incarnation." In the foreground an angel kneels, playing a bass viol. "Behind him rise two pale-rose marble steps which support a richly decorated, fantastic little tabernacle. The polychrome architecture and sculptural decoration, both of human form and of designs from nature, brightened with gold and different shades of red, are varied and colorful; no less the celestial choir, some of whose members, with brown exotic features and gay feathered headdress, of green, blue, orange, and red, approach the grotesque. The figures of the floating angels

become ever smaller as they reach far back to the depths of the chapel or rise to its very top. . . . The brightest spot of all is the figure of Mary kneeling in the smaller opening of the temple, a crown of pointed fragile leaves like tongues of flame upon her head. . . . Behind her the chapel sinks again into the darkness of night." *

"The Entombment" is the footpiece to the central panel, which depicts the crucifixion. "The despairing complaint of the group at the left in the Crucifixion is somewhat subdued in the sense of mourning on the footpiece. Noisy protest here yields to silent tears, stormy emotion to resigned calm, dramatic intensity of the passion to a lyric mood of elegy more befitting the quiet scene of lamentation. The body of Christ is supported under the arms by John. The treatment of the dead body is realistic in detail, with the hands stiff in death, gaping wounds in the feet, thorns sticking in the flesh, but it is no longer horrible or repellent. The drapery is less disturbed, the hair smoothed, the expression of pain in the pale tear-stained faces of Magdalene and Mary considerably softened. . . . Before the empty tomb lies the crown of thorns, withered and dead. The balanced symbolical landscape is suffused with soft natural evening light, equally distributed over the entire expanse. The different shades of blue, of red, brown, and green are combined in a surprisingly modern manner, making the scene of mourning the most beautiful in coloring of the entire altar."

"The Temptation of St. Anthony" is designed to contrast with the corresponding panel, depicting the conversation of St. Anthony with St. Paul. "One discovers the poor tortured saint, prostrate and apparently helpless before the attack of a veritable chaos of monstrous demons that swarm down upon him from all sides. The devils are imaginary combinations of all kinds and conditions of men and beasts, their parts curiously assembled from different creatures of the entire animal kingdom. . . . A feathered foe with an eagle's head, long birds' legs, and a muscled fleshy human forearm raises a knotty threatening club. A gaping fish mouth seems to belong to a sort of hippopotamus. Other uncanny beasts pull apart the fallen saint's mantle, tear his hair, and lunge forward to strike him with bones and sticks. In the left hand corner squats a horrible creature, human in face and form but with webbed feet, his arms, legs and swollen abdomen covered with loathsome running sores."

The first movement of the symphony begins (*Ruhig bewegt*) with the assertion of the tonality of G major in the horns and in long-held chords

* This and the following descriptions are derived from Arthur Burkhard's *The Isenheim Altar*, as quoted in the program-book of the Boston Symphony Orchestra.

in the strings. Against this background a quiet melodic curve rises in clarinets, oboes, and flutes. This is a brief prologue to the main theme, an old church tune, *Es sungen drei Engel* (Three Angels Were Singing), softly intoned by the trombones. The key of the entrance is D flat; and the melodic curve of the wind instruments heard in the prologue is now amplified as a background to this theme. The same theme is heard in the horns and lower wood winds, and again in the highest register of the winds; then the intensity subsides. The time changes to a rather animated 2-2 (*Ziemlich lebhafte Halbe*). There is a principal subject of sturdy rhythmic design in flutes and first violins, accompanied by a few clear contrapuntal lines, and extended to a total length of sixteen measures. The two opening bars present a figure of which much is made in the sequel. After some development a second theme appears, more lyrical and with a kind of singsong chord pattern for accompaniment. These two themes are presently combined, fugue-fashion, in an extended development. The Angels' Song, again in the trombones, is added at the climax and leads back to the mood and tempo of the prologue. A brief Coda brings the movement to a joyous end.

"The Entombment" (*Grablegung*) is but forty-five bars long. Two emotional characteristics are set forth: a funereal tension, in a somber, dead-march rhythm, and a tenderer strain, gently syncopated and still further softened by a fluid triplet. The brevity of the design is striking, yet there is no sense of fragmentariness.

The last movement has by far the most extended design of the three. Its title is amplified by the agonized cry of the saint, *Ubi eras, bone Jhesu ubi eras, quare non affuisti ut senares vulnera mea?* (Where wert Thou, good Jesus where wert Thou, why wert Thou not present that Thou mightest heal my wounds?) Although the composer would doubtless repudiate the suggestion that his themes are in any way equivalent to the Wagnerian leading-motives, it is impossible not to associate the Introduction (*Sehr langsam, frei im Zeitmass*) with this outcry. The main movement (*Sehr lebhaft*, 9-8 time) must likewise be associated with the hideous struggle depicted by the painter. The main theme is a writhing line in all the strings, accompanied by an insistent but very simple rhythmic figure. A huge climax is followed by a flowing theme, begun in the oboe and continued in the clarinet, against a persistent, repetitive figure in the strings. This is also much developed. The turmoil grows and only begins to clear when the clarinets, and afterward the horn, return to the theme of the string introduction. A sense of victory is suggested in the hymn *Lauda Sion*

Salvatorem, high in the winds and in the key of D flat. The close is a mighty *Alleluia*, delivered with utmost power by the brass.

Symphony, *Die Harmonie der Welt* (*The Harmony of the World*) *

To the ancients music appeared as one of the most obscure in origin and the most beneficial to humanity of all the gifts of the gods. The philosophers debated gravely its virtues, and acknowledged as indispensable its contribution to the education of youth. Pythagoras saw in the numerical ratios which he found to exist between the frequencies of tones a mystical reference to that universal arithmetic which for him explained the cosmos. Socrates, disclaiming any technical understanding of the Greek modes, yet asked that boys be taught those melodies which made for manliness. To Boethius the range of music embraced the universe, and the music of the spheres, although he did not pretend to have heard it, was for him a demonstrable reality. For how, he asks, can that vast mechanism which propels stars and planets in their ceaseless round possibly operate in complete silence?

Boethius remained for centuries a guiding intellectual light to the medieval world. Even Kepler, a thousand years after him, could not with all his astronomical genius banish the notion of a mathematical harmony that comprehended the universe and the phenomena of music in one vast law. His observations, completing those of Tycho Brahe, were clear enough to establish the elliptical orbits of the planets, and to lay the foundations upon which Newton's laws of motion could be developed. But he persisted in the belief — whether directly or indirectly inherited from Boethius — that Music and Nature were manifestations of one law.

Hindemith has recently written an opera dealing with Kepler's life and his struggles — which were indeed heroic — to realize his ideals. The concept of music as Boethius understood it having been in considerable accord with Kepler's thought, Hindemith has seized the opportunity of making certain portions of his opera in illustration of the three categories into which Boethius divided the phenomena of music: *musica mundana*, the harmony of the universe; *musica humana*, the harmony of soul and body; and *musica instrumentalis* — not music "for instruments," but

* This symphony was written for Paul Sacher and the Basle Chamber Orchestra, in celebration of the twenty-fifth anniversary of the founding of that institution, and was first performed in Basle on January 24, 1952. The first performance of the symphony in America was given by the Minneapolis Symphony Orchestra on March 13, 1953, the composer himself conducting.

music "as the instrument" through which the higher and more intangible relations between man and cosmos are made apparent.

The Harmony of the World, accordingly, comprises three symphonic movements, extracted or arranged from the opera. They illustrate the three Boethian categories; but instead of proceeding from the highest to the lowest, Hindemith (for obvious artistic reasons) has chosen to proceed from the familiar to the remote. The relation of the music to the action of the opera is left to the hearer to infer.

MUSICA INSTRUMENTALIS

The first movement of the symphony is entitled *Musica Instrumentalis*. It would be gratuitous to offer any programmatic interpretation of the score, but one can hardly fail to see, when comparison with the later movements becomes possible, that action rather than contemplation is here portrayed.

The music opens in broad tempo (4-4) with a jangling of percussion and a tangled figuration in the higher strings — a figuration centered in the note E. Against this the trumpets forcefully shout the main theme of the movement: a stern descent from a high E, mostly in steps of a perfect fourth, with a diatonic (or rather, a whole-step) ascent of several notes at the end of the phrase. This theme, against the continued string figures, is repeated in the horns, again in the trombones, and once again in bassoons and tuba. Now the string figure is suddenly halted. The basses begin a low murmur, and the main theme, now twice as fast, begins high in the flutes and descends through the wood winds. With a momentary upward rush on their original figure, the strings then seize the theme, and it is once more tossed violently about the whole orchestra, the background being thickened by a lively counterpoint in the brasses. From this climax there is a gradual diminuendo, obviously preparatory.

What emerges is a March (*Gewichtig*, Weighty) whose angular and syncopated theme is given to clarinet, viola, and 'cello. There is a persistent marching figure in the brasses. The theme presently acquires an alternative figure, more straightforward in rhythm; then the first march tune comes back, working toward a huge climax. There follows another sudden *piano* with a quiet new theme, first suggested in clarinets and flutes, but soon developed broadly and expressively in the strings. This forms a rather elaborate transition to the third main section of the movement.

This is marked "Fast, loud, and brutal," and is in fugal texture. The theme comes first in second violins and violas — a bouncing 3-8 rhythm

with many cross-accents. There is a countertheme in the horns. The 'celli and then the first violins complete the exposition, and there is an extended development, all the voices thumping out the hard 3-8 rhythm with only an occasional sixteenth for relief. At length there appears in the strings (but with only four players in each section) a new figure, moving mostly in sixteenths and within the compass of a fifth. Against this the horns and lower winds have a motive that seesaws in huge strides, mostly taking one step to a bar. When this has come to a climax the first fugue theme reappears in the oboes, is developed for a time, and once more yields to the striding figure with its string accompaniment. Then, in somewhat broader tempo, there is a long decrescendo that leads finally to a recall of the quiet thought that concluded the March.

The epilogue is in the earlier march tempo. The horns have a remote relative of the opening theme in fourths and continue with the first alternative of the march section. Against this there is a new version of the lively counterpoint which, in the brasses, accompanied the main theme of the movement when it was first taken over by the violins. The main theme, augmented, comes back in the horns, and there is a huge climax on the combinations of these themes.

This movement is taken from scenes in the opera in which the difficult external experiences of Kepler are dealt with. (He was the child of a ne'er-do-well father and an intractable, ill-educated mother; he was all but crippled by smallpox in childhood; his first marriage was delayed; he was suspected of Calvinistic leanings and forced to leave his poorly-paid teaching post; the Thirty Years' War left his patrons unable to pay his salary. Which, if any, of these things figure in the opera we have no means of knowing.)

MUSICA HUMANA

The slow movement of the symphony is drawn from those scenes in which the inner spiritual experiences of the hero are dealt with. It opens with a very broad theme in the strings (the violins' G-string) and the clarinets. The tenseness of the theme is enhanced by a background of detached, incisive, dotted-rhythmed figures. The perfect fourth, although less fundamental to the design of this theme than to that which opens the first movement, is conspicuous. This theme is considerably developed. Then follows a long and eloquent oboe solo, marked "Quiet, with elegiac expression." Its fragmentary accompaniment is in the pizzicato strings. Chords built of superposed fourths are soon added. The oboe theme is developed in clari-

net and bassoon and in the basses, the tempo being gradually hastened. When the trumpets presently take it over, a new and very tense background-rhythm appears in the brasses; the strings add florid figures, and a sonorous climax is reached. Then the theme reappears in the flutes while clarinets and trombones play the opening theme of the movement.

The epilogue is in quiet triple time. It is marked "Like a depressed dance sounding from afar." Tympani, triangle, glockenspiel, and small cymbals supply its rhythmic background. The solo violin has a variant of the opening theme of the movement. The violas and then all the first violins for a moment intensify the impression. Then the music recedes against the background of the opening percussion.

MUSICA MUNDANA

The third movement attempts to set forth in musical form a symbolization of the Boethian idea of *musica mundana.* This lofty thought is first suggested by a very broad fugue theme, announced by the low wood winds and strings and answered successively by higher instruments in these two choirs. The polyphony, with the addition of the countersubjects, naturally becomes thicker and thicker. A pizzicato countersubject appears for a time in the strings, turning into more sonorous bowed figures as the fugue theme continues to recur. Gradually a sonorous climax is built up. It dwindles into silence, but a silence that is prophetic, for out of it emerges the Passacaglia to which all this has been only the introduction.

The passacaglia theme is nine measures long, and is in 9-8 time with the exception of an interpolation of 6-8 time in the fourth and in the seventh and eighth bars. The melodic design is another version of the fugue theme with which the movement opened.

After nine variations, in which precisely the same rhythmic design as that of the theme is kept, there comes a pause. The flute begins an impassioned recitative, which is answered precisely by the bassoon. This is followed by a passage marked "Slow, mysterious and delicate," in which flickering wood-wind figures are punctuated by blocks of pizzicato chords — these being really the fugue theme in detached fragments.

Then the passacaglia theme returns for twelve more variations, its shape being occasionally somewhat altered, but the essential features of the design being always preserved. There is a very broad Coda that brings the symphony to an imposing end.

HONEGGER

Symphony No. 5

ARTHUR HONEGGER, whose boyhood was spent at Le Havre, where he was born, was the son of Swiss parents, and although his education and culture were chiefly French, there was enough of Germanic solidity and romantic imagination to make him considerably independent of the French influences that molded his exterior. The Swiss traits were doubtless preserved by the frequent visits of the family to Zürich. Neither of his parents was markedly musical. Some unnamed lady seems to have supported his first studies in piano and violin, and his first efforts at composition seem also to have begun at a very early age. At sixteen he entered his father's business, but continued his studies at the Zürich Conservatory, where his progress was so remarkable that the director was at last able to persuade the father that his son should take up music professionally.

At the Paris *Conservatoire* he was a fellow student with Darius Milhaud in the classes of Gédalge and Widor. He submitted more meekly than did most of his colleagues to the rigid discipline of those courses, and drew more from Bach than did his fellows. He absorbed and digested also the contributions to contemporary art of Debussy and Ravel, and kept at the same time in touch with German musical thought. His work endeared him especially to Erik Satie, and at twenty-five he was mature enough in his own right so that he was named one of that widely heralded coterie called *Les Six*. It appears but simple justice to say that he has proved the most solid, and is likely to remain the most eminent, of that group, whose activity as a group was relatively short-lived.

His subsequent career has been varied. He has taught and composed and conducted in Europe and the two Americas, sometimes creating a sensation (as he did in the 'twenties with *Pacific 2-3-1*) and more often working with his usual earnestness toward goals to which the sensation-loving part of the musical public was indifferent. He is thus not the most conspicuous of contemporary composers (he has propounded no theoretical system, and has followed none, although the polytonality of the 'twenties has left its trace), but he has won respect and admiration from all schools of modernism; and that, to say the least, is unusual.

His First Symphony was composed for the fiftieth anniversary of the Boston Symphony Orchestra in 1931. Thereafter there was a long intermission in symphonic composition, the Second having been produced by the Boston Orchestra in 1946. His interest in the form seems to have been thoroughly aroused, however, with that effort, for the Third (the tense, exalted *Symphonie Liturgique*) dates from 1947, and the Fourth, which is in a very different vein, from the following year.

The Fifth Symphony is dedicated to the memory of Dr. Koussevitzky's daughter Natalia, in whose honor the Koussevitzky Foundation was established.* It has three movements. The first is dated 5 September, 1950; the second, 1 October, and the third, 10 November. It was first performed by the Boston Orchestra in the following year, under Dr. Muench. The work has the curious superscription *Di-tre-re,* which means, not "Of three kings," but "Of three D's"; for these three notes are heard at the end of each movement. (The Italian nomenclature for the notes of the scale, C, D, E, etc., is *Do, re, mi,* etc.)

Although the tonality of D minor is conspicuous at the opening of the symphony, it does not rule the whole work. The first movement begins (*Grave,* 3-4 time) with a sonorous theme in very simple rhythm and in straightforward, four-bar patterns, played by the whole orchestra save the horns and the tympani. The tone of the theme is elegiac, on a very exalted plane — natural when one remembers the dedication. After full presentation of this the clarinet has an appropriate second theme, fluid in motion and accompanied by a similarly flexible counterpoint. It grows to a climax and is then followed by the first theme which, either *forte* or *piano*, thereafter dominates the movement. The three D's at the end seem the very epitome of the elegiac sense of the music.

The second movement takes us gently out of the mood of the first, being

* It celebrated the twenty-fifth anniversary of that notable institution, which has also commissioned many works by American composers. The Third Symphony of Aaron Copland, studied elsewhere in this book, is one of these.

in 3-8 time, *Allegretto*. First violins present the theme, with a counterpoint in the clarinet. Oboes continue it and the flute inverts it, while a very delicate accompaniment is provided in the strings. A brief interlude (*Adagio*, 4-4 time) offers high contrast, the predominant tone being that of the muted brass. Then the first theme returns, now considerably varied, with its augmentation forming a conspicuous feature of the section. Thereafter the *Adagio* reappears, presently combined with the main theme, and the *Allegretto* returns to form the Coda, the three D's again having the final, now highly allusive word.

The Finale (*Allegro marcato*) has for beginning an exhilarating march rhythm, curiously syncopated. A vigorous figure in sixteenths in the basses heightens the excitement. Presently, against triplet motion in the lower strings, the trumpets have another tune, rhythmically very interesting, which leads back to the opening thought. These two ideas form most of the substance. The end, however, is not in the vein of the beginning, but is an ominous dwindling to the three D's.

KODÁLY

Suite from *Háry Janos*

ZOLTÁN KODÁLY, a professor at the Academy of Music in Budapest, was a colleague of Béla Bartók in the long project of collecting the folk songs of their native land in the form in which these songs were known to and sung by the people. His learning is vast, perhaps especially in the music of Palestrina's time, and this fact is doubtless responsible for the relatively slight volume of his compositions. A certain self-diffidence toward his own work — noted with regret by his pupils — has also prevented the acquisition of a distinctive style such as a composer of firmer convictions will normally develop. But neither this Suite nor the *Peacock Variations* (p. 304) seems like the product of an uncertain musical mind.

Háry Janos is a comic opera, first produced at Budapest in 1926.* The music goes far to illuminate the character of the most unusual hero. For Háry is the braggadocio spirit of the Magyar himself, crystallized into mythical character. He is amused and terrified, regaled and enchanted by his own personality, about which he has woven a charming legend. At first one is tempted to misunderstand the character — to think of him as a Hungarian Munchausen. But he is actually a gentle soul, comparable in some respects to Daudet's immortal Tartarin.

The period of the action is about a hundred years ago. The scene opens in the village inn, where Háry, now an old man is telling the villagers one of his marvelous tales — this time, of when he was a Hussar in an Austro-Hungarian regiment. Henceforth we are to be blessed with the

* The summary of the story that follows is a condensation of a description given by H. A. Phillips in *The New York Times*, December 25, 1927.

florid vision of Háry in watching the unfolding of the play. The original onlookers and listeners disappear from view, and we take their places.

It is the time of Marie Louise, daughter of Emperor Francis of Austria and wife of Napoleon. The scene is the Russo-Austrian frontier. The stage is equally divided into two parts. The Russian half is buried in snow and crusted with ice. On one side of the barrier stands a huge Russian guard wrapped in furs. On the Austrian side stands Háry Janos, quite uncomfortable with the heat. His sweetheart, Orzse, comes to him, and he vows his undying love. The empress and her suite appear. From the moment she lays eyes on him, Marie Louise is smitten with love for Háry. He is indifferent to her advances. She wishes to take him to the court in Vienna. He will give his consent on one condition — that Orzse accompany him. Háry becomes a popular favorite in the imperial palace. This is too much for the chancellor. To separate Marie Louise from her flame, he so intrigues that Napoleon is forced to declare war on Austria and thus eliminate the swaggering hero.

The scene on the battlefield follows. Háry with his valiant Hussars accomplishes wonders. He decapitates rows of the enemy with a swing of his sword. Companies quail before him and surrender. Napoleon snivels and begs for mercy. Háry treats him shamefully. Marie Louise expresses her bitter disappointment in Napoleon. All that has happened has made her fall deeper in love with the brave Háry. She insists that she shall become his wife. But he refuses her offer.

The scene changes again — the triumphal return of Háry to Vienna. A great banquet is laid for him. But Maria Theresa is in a very bad humor. It is wash day, no time for banquets. The company sit down at a golden table. The progeny of Napoleon are bidden to pay their respects to the conqueror. Instead of the familiar *l'Aiglon* there are a dozen or more of them, all dressed in velvet suits with Brussels-lace collars and cuffs.

But Háry longs only for his simple Orzse, who suddenly throws herself at the conqueror's feet. Rejecting royalty, Háry tells assembled guests to do with him what they will. Marie Louise would do her worst, but dares not. The chancellor looms up at this moment; Háry gives him Marie Louise. The stage darkens and we are again at the village inn. The villagers are playing their folk music. An old lady comes to take Háry home. It is Orzse. The curtain falls.

A Hungarian superstition holds that at the beginning of a story, if anyone should sneeze, the truthfulness of the story is established. The introduction to the Suite is therefore a loud orchestral sneeze. The six

parts of the Suite are: I. The Fairy Tale Begins (the scene in the inn); II. The Viennese Musical Clock (which Háry watches, fascinated, from in front of the imperial palace); III. Song (sung by the solo viola — an old Hungarian tune); IV. The Battle and Defeat of Napoleon; V. Intermezzo, a Czardas for strings with solo horn, clarinet, and bassoon; VI. Entrance of the Emperor and His Court (a vivid march, played as Háry stands in the presence of His Majesty, Emperor Franz).

Peacock Variations (Based on a Hungarian Folk Song)

In the program-book for the concert of the Philadelphia Symphony Orchestra at which these Variations were given their first regular concert performance in America, November 1946,* they were thus described:

"The piece consists of an Introduction, Theme, Sixteen Variations, and Finale, which are played without interruption. The folk song has the following verses:

Fly, peacock, fly,
Upon the county-house,
Poor prisoners
To deliver.

The peacock flew
Upon the county-house
But not prisoners
To deliver.

The peacock flew
Upon the county-house
Poor prisoners
To deliver.

"These variations, like practically all of Kodály's music, show his interest in the folk song of his countrymen. An impecunious student, he wandered about the remotest farms and villages of Hungary, ready with notebook and recording apparatus. . . . It was a heroic task, according to Adjoran Atvos, a pupil of Kodály . . . 'for it should be understood that no people on earth are as unmusical as the Magyars. Meeting in a convivial spirit they do not sing; they whoop it up . . . Each voice improvises its own variations. Every air is differently interpreted by different people. It requires a rare knack indeed, and courageous labor, to trace one's way through this muddle of melody.'"

* Their first performance was under Antal Dorati, with the Columbia Broadcasting System, in August 1946.

KŘENEK

Symphony No. 2, Op. 12

ERNST KŘENEK attended the Gymnasium and the University of Vienna, pursuing there what we should call graduate studies in philosophy and the history of music and art. He was also a student at the Imperial Academy of Music in Vienna and at the State Academy in Berlin, where he was a pupil of the noted opera composer, Franz Schrecker. He has composed ten operas (one of which, *Jonny spielt auf*, was a world sensation, translated into eight languages), and many works for orchestra, quartet, and vocal ensemble, and has written and lectured widely on many subjects. His *Music Here and Now*, published in English in 1939, is a vigorous defense of the twelve-tone technique in composition; but although he endorses that system, he does not compose exclusively in it.

Dimitri Mitropoulos performed this symphony with the Minneapolis Orchestra on December 23, 1943. For that performance Křenek provided the following comment and analysis:

"Looking back at a work written twenty years ago and not having heard it since puts me in a position strangely similar to that of a listener who hears it for the first time. Trying to interpret my Second Symphony, I feel almost like a historian analyzing somebody else's composition.

"If any historian ever should care to attach epithets to works of mine, I like to imagine that he would call this composition my *Tragic Symphony*, if by tragic we understand the fateful conflict of opposed principles.

"The Symphony has three movements. The first two are dominated largely by musical features the characteristics of which are those of the elemental objective forces of nature. The opening of the first movement

with its slowly undulating, wavering lines of close intervals in celesta and strings reminds me of the brewing mist at dawn, high in the mountains, when the jagged forms of the peaks gradually emerge from the haze. Various themes with wide skips are the material of a long, slow Introduction. The human element is only briefly referred to in a sonorous, simple, tunelike phrase of horns and strings. Long-winded climaxes suggest the timeless, indifferent growth of elemental energies.

"When the tympani get hold of a characteristic motiv of two downward skips, the main *Allegro* section of the movement is reached, and a sequence of several energetic themes follows, all of them being very briskly articulated. Technically speaking, this section is expository as well as developmental, all previous materials being used in many variations, augmentation, diminution, inversion, and brought into changing contexts.

"A towering unison of the whole orchestra with three heavy, merciless blows announces the Coda of that section, a plaintive epilogue over a long pedal point on E. The 'human' motiv is heard faintly in the muted horns, but the ensuing development section brings on two new waves of the overwhelming elemental powers, the second leading to a triumphant restatement of the main *Allegro* theme in augmentation and unison. After this exertion the powers seem to subside, but once more they assert themselves in the three heavy blows, leaving no doubt as to the finality of their victory. The Coda is a repetition of the elegy, and the landscape relapses into the misty haze of the beginning, the 'human' voice murmuring a forlorn complaint through the first violins.

"The second movement is a Scherzo in 3-2 time, showing the elements in their self-sufficient interplay, now whirling around gracefully, now stamping wildly like awkward giants, or grotesquely trying to be graceful, as in the Trio section. At the end of that section the human element seems to make a desperate attempt to come into its own, in a long chain of resounding expressive chords in the strings, against a mockingly repeated sharp note in the wood winds. But the discourse of the soul is still inarticulate; no melodic shape emerges yet. The little tunelike motiv is heard again in the muted horns, a melancholy voice from far away, before the whirling dance resumes its course to its whimsical end. Technically, the Scherzo is built on three new themes, interwoven as they are with the motiv-material of the first movement.

"The final movement, *Adagio*, is given over to the emotionally expressive characters of the drama. The speechlike phraseology of the 'celli, which open the movement, is combined with a slowly rising cantilena of

the violas, later joined by the violins. Peaceful contemplation and more melodic strains, conquering gradually the higher reaches of the orchestra, lead to the second theme, pronounced by the full sonority of the string section. The climax is followed by a rather unusual feature: an ecstatic soliloquy of the combined first and second violins in unison, of no less than fifty-three measures.

"After that the discourse of the beginning is taken up again, more insistently. A sudden break indicates a return to the rigid, inexorable elements of the earlier movements, but soon they appear integrated into the new surroundings. The second *Adagio* theme leads up to the huge final climax, in which all the main themes of the symphony are united in harmonic combinations that are highly discordant in traditional terms. However, as a result of the preceding psychological and technical processes, this 'discord' sounds to me as a sort of all-embracing harmony in which the distinction between consonance and dissonance has given way to a more inclusive synthesis.

"The Second Symphony was written early in 1922, and had its first performance at the annual festival of the *Allgemeine Deutsche Tonkünstlerverein* in Kassel, in 1923. For the purpose of the present first performance in America, I made a few minor cuts in the first and third movements, in order to eliminate repetitions and achieve a higher degree of concentration in the design."

I Wonder as I Wander, Symphonic Movement for Orchestra, in the Form of Variations on a North Carolina Folk Song, Op. 94

This work was written in June 1942, and finished July 1. The main theme of the work is the curiously modal tune of a hillbilly song, taken from a collection of *Songs of the Hill Folk*, by John Jacob Niles (G. Schirmer, 1934). Although the words of the song are somewhat remote from the character of the composition Křenek has built on the theme, they are of interest for their naive expression of religious feeling:

I wonder as I wander out under the sky,
How Jesus the Savior did come for to die,
For poor orn'ry people like you and like I,
I wonder as I wander out under the sky.

When Mary birthed Jesus, 'twas in a cow's stall,
With wise men and farmers and shepherds and all.
But high from the heavens a star's light did fall,
And the promise of ages it then did recall.

If Jesus had wanted for any wee thing,
A star in the sky or a bird on the wing,
Or all of God's angels in heaven for to sing,
He surely could have had it, 'cause He was the King.

The process employed in the composition is primarily that of variation; but the design is so contrived as to exhibit also the general outline of the sonata form — the first-movement pattern of the symphony. The theme is first announced without accompaniment, the first two lines of the verse by two trumpets, the third by the clarinets, the last by four trumpets. The scale on which the theme is built is curiously modal — six diatonic notes from D, with the omission of F. A part of the technique of the composition is to contrast this six-note mode with a similar pattern founded on another tone. Gradually, also, other notes are added to the palette until all twelve tones are employed, but the basic fact is the original six-note mode with its antithesis.

For the first variation a single line of counterpoint, derived from a curious triplet figure in the theme itself, is added to the theme in the 'cello. This "countersubject" will presently appear as the second theme of the sonata structure. For the second variation more instruments are added, and still more for the third; and following this there appears a startling succession of rhythmic triplets in the brass — a sort of punctuation which marks the end of what we are to take as the first main theme of the sonata form.

The transition to the second subject is accomplished in the fourth variation — music in a transparent texture, like that of chamber music. The second theme, given to the flute, is now provided with a harmonization of what the classicist would call "altered" ninth-chords, and this enrichment of the harmonic substance will be gradually increased throughout the work. The closing theme of the sonata exposition is conventionally vigorous, the marked rhythm of the punctuating phrases already mentioned providing the basis of a marchlike tune heard first in trumpets, then in strings and flutes, then in horns. A precipitous arpeggio and a brief passage of somber breadth bring the exposition to a close.

The development (*Allegro con spirito*) begins with a variant of the substance of the first variation, and there are presently some strenuous additions. The mood of the development is largely vivacious, the Scherzo character predominating. Something like the form of the Scherzo is also sketched within the framework of the development, for this whole section is cast in two rather sharply contrasted divisions. The second section begins

with the principal theme in the oboe, the punctuating phrase in the percussion playing a conspicuous role. The harmonic background is continually enriched, and the climax of the whole is marked at the close by the familiar punctuating triplets. Trills in the horns, *diminuendo,* initiate a transition of extreme delicacy. The thematic outline is high in the winds, and their brittle notes sharpen the contour of the pizzicato strings, which now provide very complex dissonance as the harmonic basis. Beneath this fabric there is a persistent tremolo in the cymbals.

For the recapitulation the theme (first appearing in the bass clarinet) is made into a kind of funeral march, led by the trumpets and the strings *Col legno.* The bass clarinet resumes the strain, accompanied by trombones and muted horns. Presently, instead of the mere second subject, the two main themes return, *Molto tranquillo,* and reduced again to the simple six-note mode in which the original song was cast. But the combination presents the two themes, one with its mode based on F, one on C♭.

In the Coda, the countersubject, now in martial character, first appears. It paves the way toward the main theme, very broad and sonorous, in the heavy brasses. Then the music generally subsides, its tempo becoming *Più moderato,* into a last echo of the main theme in the solo 'cello.

Concerto for Piano and Orchestra, No. 3

The first of Křenek's piano concertos was written in the same period as the Second Symphony, in 1923. The second, which the composer himself has played both in Europe and with the Boston and Chicago orchestras, was written in 1937. The third was written in February 1946, at the request of Dimitri Mitropoulos, and was performed by him on November 22 of that year for the first time anywhere with the Minneapolis Orchestra. Křenek, for that occasion, offered the following analysis:

"It consists of five sections, played continuously. The first part (*Allegro, con passione*) employs the brass section of the orchestra and the tympani as background for the solo instrument. The first subject is brought out by the French horns, continued by the first trumpet. The piano repeats the theme while horns, trombone, and tympani take over the *ostinato* accompaniment from the piano. A lyrical second subject is presented by the trumpets and repeated in the low register of the piano. The first theme returns briefly and is brought to an end by a characteristic cadence, the melodic skips of which (F♯-A-F, or F-A-F♯) will conclude all sections of the piece.

"The second part, *Andante sostenuto,* is a fugue, the subject of which

is introduced by the first violins in their high register. The second violins have the answer, while the piano completes the exposition with the subsequent entrances of subject and answer. A second exposition is announced by the piano, which soon develops the subject in stretto, followed by the first violins, which bring in the inversion of the theme. 'Celli and double basses continue in stretto until the piano restates the theme in the final cadence, which leads to the cadence mentioned above. In this part only the string section of the orchestra is active.

"The third part (*Allegretto scherzando*) combines piano and wood winds. The character is that of a scherzo with occasional jazz implications. There are three main ideas, the third of which is conspicuous because of its background of running sixteenth-notes. A brief modified return of the first idea leads to the cadence.

"The fourth section (*Adagio*) is a sort of cadenza for the solo instrument, supported by harp and percussion. This section is highly expressive and dramatic. At one point the soloist presses down the keys silently and plays glissandos on the strings inside the instrument, an effect which, to my knowledge, was first introduced by Henry Cowell.

"The last section (*Vivace*) is a Rondo, employing the full orchestra. The first rondo theme quotes a few elements from the subject of the first section, and ends with the now familiar cadence. The second theme is derived from the fugue subject of the second section. The return of the first theme leads to a brief *fugato* development using the inversion of the theme. The third theme is derived from the idea of the Scherzo. The next return of the first theme is combined with the second, and the kinship of the first theme with the opening subject of the whole work is more clearly revealed, so that a full restatement of that opening theme is easily introduced. The familiar cadence leads to a brief and brilliant Coda, over the *ostinato* of the tympani.

"In this composition the twelve-tone technique has not been employed."

LALO

Overture to *Le Roi d'Ys*

ALTHOUGH Edouard Lalo is better known to us for his brilliant concertos for violin and 'cello and his still more vivid *Symphonie Espagnole*, his dramatic works have received some attention in this country, and perhaps deserve more than they have received. The most important of these are the ballet *Namouna* and the opera from which the present Overture is taken. There is also a pantomime, *Nero*, and another opera, *La Jacquerie*, left unfinished at Lalo's death. In addition there are many chamber works. His style, while less individual than that of Franck or the great French masters after him, is by no means the stereotyped manner of the *Conservatoire*, and draws largely upon German models of the earlier romantic period.

The story of *Le Roi d'Ys* is an old legend about the town of that name, which was protected from the ocean by a dike. The gates of the dike could be opened in a military extremity, but only by a key in the possession of the king. The city was actually submerged — some said, by accident; but the popular belief was that the disaster was a divine judgment on the Princess Dahut, the wicked daughter of the good King Gradlon of the neighboring town of Quimper. She had gone to live at Ys to escape from the control of her father. Night and day she wore on her neck the key of the dike gates. Handsome men visited her in the tower, but she compelled them all to wear a mask which strangled them at dawn. One night a tall man, dressed all in red and attractively wicked, wooed Dahut and so pleased her that she was induced to dance with him the reel of the Seven Deadly Sins. During the dance he stole the key, and so opened the water

gates. The whole city was drowned save only good King Gradlon, who was saved by St. Corentin.

In the opera the tale is less striking. The king has two daughters, Margared and Rozenn, who both love Mylio, a knight who is fated to die far from home. King Gradlon, at war with the neighboring King Karnac, gives Margared to him in marriage to make peace. Margared refuses Karnac at the altar, and Mylio volunteers as her champion. Through jealousy of her sister, who after all wins Mylio, Margared opens the gates. The water rises until Margared, in a fit of remorse, throws herself into the flood. St. Corentin thereupon causes the waters to recede.

The Overture opens (*Andante*, D major, 3-4 time) with a plaintive strain in the strings followed by a tender tune in the clarinet. Presently a fanfare leads to the *Allegro* (D minor, 2-2 time). After the principal subject there is a solemn phrase in the winds with *tremolando* chords in the strings. The 'cello sings a strain from Rozenn's aria *En silence pourquoi souffrir?* After a return to the opening there is a militant close on a war-like song of the knight.

Symphonie Espagnole, for Violin and Orchestra, Op. 21

Piquancy, vivacity, languorous tenderness, and all the fanciful charm which has inspired the phrase "a castle in Spain" belong to this singularly popular work. Lalo's violin concerto in F, played with much success by the great Spanish violinist Pablo de Sarasate, attracted serious attention from the Parisian public. The *Symphonie Espagnole,* dedicated to Sarasate and performed by him at the *Concert populaire* in 1875, was an immediate success. In five years he had won the decoration of the Legion of Honor.

The *Symphonie Espagnole* is, of course, not strictly a symphony, but is rather a suite of characteristic pieces. It has five movements, of which the third is almost always omitted by the virtuosi. The first (*Allegro non troppo*, D minor, 2-2 time) is permeated by that peculiar rhythmic division of the bar into a triplet and two even quarter-notes which gives such extraordinary suavity to many Spanish melodies. The fiery tang of the opening is in contrast to the more languorous second subject, but we never escape the single dominating mood-characteristic given by this rhythm.

The second movement, *Scherzando*, is swift and light, frisking over the strings and the fingerboard in a manner that was probably inspired by the inimitable playing of Sarasate.

The third movement (which, as already noted, is usually omitted) is an

Intermezzo, delicate and fanciful, which seems to me to have more worth than the virtuosi accord it.

The fourth movement (usually appearing as the third) begins with a gentle cantilena in the orchestra (*Andante*, D minor, 3-4 time) to which the solo soon adds a more intense, somewhat recitative-like phrase. The intensity gradually increases until, after a brief cadenza, the first phrases of the solo recur, with a more vivid accompaniment somewhat in the vein of the Boléro.

The last movement (*Allegro*, D major, 6-8 time) is a Rondo whose principal (and of course recurrent) subject is a vivacious dance measure. In the middle the tempo being somewhat retarded, there is a reversion to the characteristic rhythmic figure of the first movement, after which the dance is resumed.

BORN 1860, IN KALISCHT, BOHEMIA. DIED 1911, IN VIENNA

MAHLER

BY HIS admirers Gustav Mahler is placed very high in the ranks of symphonists. In comparison to the whole number of the music-loving public, however, these admirers are few. Whether they are increasing proportionately to the growth of the greater body is hard to say, but at least it must be admitted that the sincere music-lover who "just doesn't like Mahler" is becoming uncomfortable in the presence of the devout Mahlerite. The unbeliever's dislike cannot be laid at the door of that apparently meaningless dissonance which is the avowed stumbling-block of those who "just don't like modern music." For Mahler's melody, harmony, and rhythm sound, today, hardly more obscure than Wagner's. Confusion, therefore — the state of mind most frequently complained of — must be the source of the dislike, and it results from a failure to follow the tortuous thread of Mahler's discourse, rather than from any lack of immediate sense in what strikes the ear.

The method of Beethoven — which but one symphonist, Brahms, has been able to pursue to achievement comparable to Beethoven's — is indeed not the method of Mahler. The expectations, therefore, of the hearer to whom Beethoven and Brahms are models, are continually disappointed. From those composers he has learned to find the kernels of a movement in its main themes, presented in a predictable order and amplified or "developed" like the text of a sermon toward a conclusion as convincing as a Q.E.D.

That there is a certain fallacy in thus elaborately demonstrating a predetermined conclusion Mahler seems to have detected with such repugnance that he refused — at least up to the period of the Fifth Symphony

— to pursue the classical method. It seemed to him a kind of vain intellectualism: a mechanical inflation of thematic values, possibly exhibiting remarkable ingenuity, but obscuring rather than illuminating that vision of experience which music seemed to him to be. The classicist's theme is, indeed, a high abstraction — the essence of an experience which, whether real or ideal, is probably the actual source of his composition. Such a theme, however (think, for instance, of the *Eroica* or of *Coriolanus*), must be developed if it is to reveal all the implications compacted in it by the inexplicable creative act. But once such a theme has been perfected, departure from its design or its implications at once appears illogical. And since the logic of development is necessarily a "purely musical" logic, the implications and the logic of what was originally experience may be deflected into what after all is no more than the logic of music. In my own opinion great art is that in which the logic of music is subordinated to the logic of experience.

That this was Mahler's conviction seems amply proved in his work, and by a few of his words. At any rate, he defies the convention that presents the theme at the outset as the summation or the kernel of the thought. He often, indeed, presents his subject in an inchoate condition, as if he as well as we were uncertain of its meaning. Nor does he scruple to change its contour, when he repeats it, to an extent quite perplexing to the mind accustomed to follow the purely musical logic of development as the classicist knows it. His discourse, to that mind, looks devious, and his conclusion irrelevant. We have to be alert to allusion that is hardly suggestible by the classical method; and we have to follow a "story" in which the themes, like the characters in a Dickens novel, pop up in such numbers and so unexpectedly that it is some time before we can see where the main thread of the story is.

Mahler's distrust of the structural logic of classicism apparently arose from the fact that he was originally, by nature and practice, a writer of songs. His evolution into a symphonic composer was something like that of Schubert, except that for Mahler, interest in the symphony quite overrode his interest in the song. Schubert took to instrumental music, as did Mahler, because he found the song too small to embrace the whole field of his musical vision. But his two really great symphonies (the *Unfinished* and the "Great" C-major), remain the utterance of a singer — the *Unfinished*, eminently so.* But Mahler took to the symphony because the song

* I have contended, in my discussion of this piece, that it was not really unfinished; and my argument is largely based on the ground that it is the product of lyric rather than of dramatic or epic vision.

had become for him inadequate to the expression of a more grandiose philosophy than ever welled from Schubert's mind.

We shall have space to deal with but five of Mahler's symphonies, or six, if we count *The Song of the Earth* as symphonic. Even this space will be relatively great, because of the difficulty of his method for the analyst. But the first five are still the works most generally chosen for performance, and it is hoped that the description of these will give sufficient clue to his method.

Symphony No. 1, in D major

The First Symphony, although it is the product of a singing nature, is moved by intimations often too big for lyricism, and perhaps for any utterance whatever. The vehicle for such thought is ordinarily philosophy—a kind of mental ferment hardly reducible to musical terms. But as a greater Artist than Mahler found, the essence of a philosophy can be suggested to simple minds by putting it in the form of a parable. We shall find that Mahler is frequently a speaker in parables.

The First opens with the air full of A's—six octaves of them, all in string harmonics except the basses. The superscription is *Langsam. Schleppend. Wie ein Naturlaut* (Slow. Dragging. Like a sound of Nature). After two bars, flute and clarinet announce what will prove to be the elemental musical interval of the symphony—the perfect fourth, A down to E. It is answered in the lower octave; then it begins to form a phrase of melody (Quot. A, below). This is interrupted by a gay fanfare in the trumpets, far off-stage. Then A returns, to be followed by a hint of melody in the horns (Quot. B) and another fanfare, and still another, while the downward fourth, in the character of a cuckoo call, has interjected itself as the other phrases ended. (The A's continue throughout. Only with the third fanfare do they begin to disappear.)

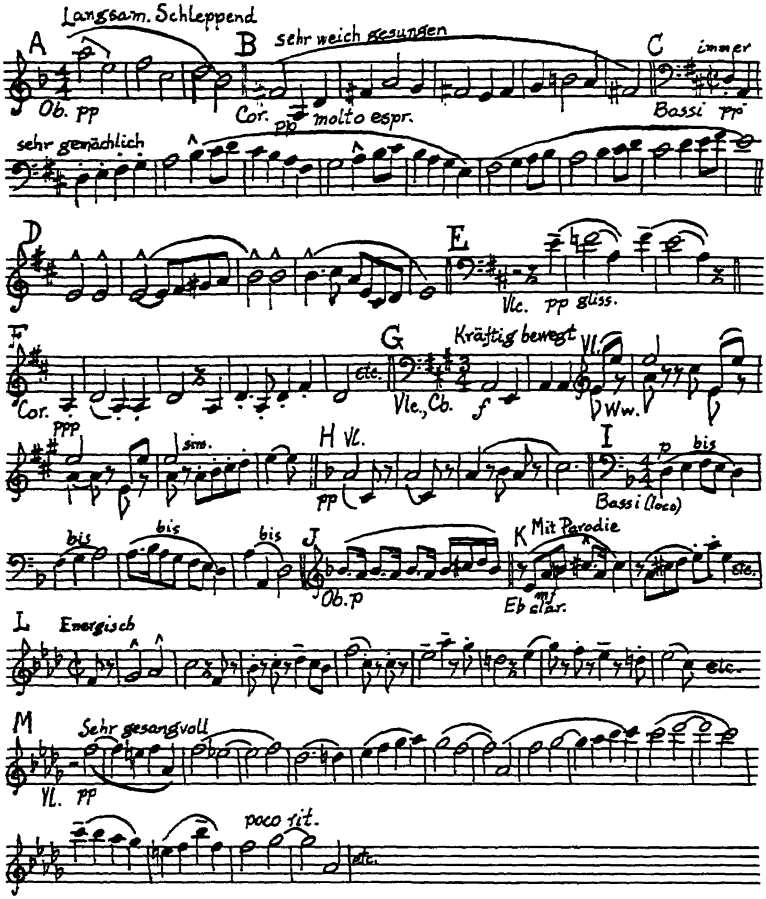
Now a part of the 'celli and basses begin to emerge from the depths in a creeping, chromatic figure (its rhythm is | pom, pom, pom, ta-ta-ta |) which, after a pause for the cuckoo, leads to what will prove the main theme of the movement (Quot. C). It is a kind of marching song, on but two rhythmic figures, which poises for a moment to listen to the cuckoo (remember, it is really a *Naturlaut*), continues in trumpets and other instruments, and acquires a figure of tripping eighth-notes as pendant. Still another marching strain follows in the violins (Quot. D), adopting also the former tripping figure for conclusion. Then the main theme (C) returns in the trumpets, is continued in flute and oboe, and is imitated in

the 'celli. Other figures appear, some generated out of those already heard, some quite new; and the speed is gradually hastened to a "Fresh, lively tempo."

The main theme, begun in the horns with the tripping figure against it, now rules for a time in a free and animated form. Then it fades, the air again fills with A's, and all the music from the entrance of the main theme is repeated. This, however, is not the conventional repetition of a sonata exposition. For after the repetition new matter continues to crop up. There is a despondent phrase in the 'celli (Quot. E) that will soon attain greater dimensions; there is a new strain in the horns and one in the harp; then, still in the slow tempo that returned with the A's, the cuckoo (in clarinet and flute) prepares for another theme (Quot. F) on the interval of the fourth in the horns.

The firm assertion of the key of D with this theme seems to bring a clarification of purpose in the music. The tempo becomes more stable, and there is an end of introducing new themes. But new versions of old themes still appear, and the combinations are often unexpected. The despondent phrase (E) of the 'celli, for example, is first given a more definite completion; then it begins to pervade the thought more insistently, especially through emphasis on its downward first interval, which may now appear as fifth, sixth, or octave. And we shall once hear a strong intimation of the main theme of the Finale (shown at L in the illustration). It is difficult for the ear to detect amid the whole turmoil of sound, but the eye will find it at rehearsal no. 22 in the score, in flute, oboe, and clarinet.

To describe all this in detail would require pages and would yield only confusion. The main theme and the phrase shown at A at length will be found to dominate the whole action, whose general character will probably appear as an unleashing of forces, powerful, but in their final purport obscure. The motive of the fourth, however, will have shown high significance.

The second movement is patently in the vein of the classical Scherzo. It begins with the vigorous assertion (*Kräftig bewegt*, With forceful motion) of the motive of the fourth in the basses. Above this plebeian figure of two bars, leaping E's in the violins evoke from the winds a gay dance tune, itself obsessed with the interval of the fourth. These motives are all illustrated at G. Observe that the notes A and E, which in the first movement were the fifth and second notes of the scale in D minor or major, are now first and fifth (do and sol) in A major. There comes presently

Mahler, Symphony No. 1, in D major

an alternative strain in even eighth-notes — more flowing but very fluctuant in dynamics, and thus an intensification of the mood rather than a real contrast. The first theme returns, with a staccato figure from the alternative for accompaniment, and for the main section there is a rousing finish.

This movement hardly departs from the classical scherzo pattern or its classical character. There is an orthodox Trio, a little slower, with a warm *Ländler* motion, in the gentle key-relation of the lowered submediant, F major. (Its theme is suggested at H.) The second section, in a slightly altered rhythm, is in G major. It soon reverts to the Scherzo proper, which is now abbreviated and more fully scored.

The third movement is more complex. It has four parts, considerably contrasted and hence related in a fashion not wholly obvious. The first part is a very literal Funeral March, *Feierlich und gemessen, ohne zu schleppen* (Solemn and measured, without dragging), in D minor. Muffled tympani begin to tramp, in a monotonous rhythm of four even beats, on the basic interval of the fourth — D-A-D-A. Then the double basses alone begin the melody, a dull and somber tune (Quot. I) that will sound strangely familiar, but may not be recognized at once as a curious distortion of "Frère Jacques." Like that familiar round, it is imitated, but here the imitation begins much later — only two bars from the end, in the bassoon. The 'celli, however, take it up at the usual place (the bassoon's third bar). Then comes the bass tuba; then the violas, and with them the oboe on a phrase perilously near the grotesque, while the basses take over from the tympani the tramp, tramp that will continue for thirty-seven bars. Everything is kept as soft as possible. The effect is eerie rather than melancholy. Mahler confessed that the idea of the movement came to him from an old picture, "The Hunter's Funeral," in which the procession is headed by a pair of rabbits carrying a banner. There follows a band of Bohemian musicians, and after them come others of the hunter's victims — owls, deer, foxes, and birds. This is one of Mahler's more obvious parables.

The round dies away in the horns and another theme appears, in the more active rhythm shown at J. The trumpets have a countermelody and the tramping footsteps double their speed. After only six bars of this, two E-flat clarinets pipe up in a strangely cheerful strain (Quot. K) to which the bass drum and attached cymbals (indicated by the composer to be played by one person) beat the rhythm. *Mit Parodie*, Mahler writes — rather needlessly. This procession also disappears in the distance, having modulated to G.

The third part, marked *Sehr einfach und schlicht, wie eine Volksweise* (Very simple and artless, like a folk song), keeps the same hastier steps in the pizzicato 'celli, and presents in the thrice divided and muted violins the beginning of a melody from an earlier song of Mahler's — one of the finest of the *Songs of a Wayfaring Journeyman.* The words run something like this:

> On the street there stands a linden tree
> Where once on a time I lay asleep and dreamed,
> Under the linden tree.
> It scattered its blossoms over me like snow.

I knew not then what life does to us:
All things again were good,
Yes, all things! Love and Pain
And World and Dream.

Two solo violins and other instruments take in turn the gentle phrases which pursue their quiet way with no attempt at climax. The words of the song, which describe an experience far removed from the tenor of the whole movement, give evidently only the remotest hint of the composer's purpose. But even if we cannot fully interpret it, we can see that here is another and a pregnant parable.

The fourth part moves, from the G minor in which the third ended, abruptly into E flat minor. It presents a kind of recapitulation of parts 1 and 2 of the movement. The round is now in the wood wind, *ppp*, and the imitations come at the familiar distance of two bars. The trumpets quietly interject a new countermelody, and the music makes as if to end, when the theme of part 2 (Quot. K), with its grotesque drum and cymbal accompaniment, turns up. This abruptly changes the key back to D minor, the speed being suddenly hastened. Now the canon appears in harp and bassoon; the trumpets have their new countertheme; and the wood winds, "Very rhythmically," add to this ensemble a new tune of Bohemian flavor while the basses pluck their D-A's. But in a moment this disturbance is quelled and the music slowly vanishes.

All this has been only a preparation for the huge Finale, which is almost as long, in the number of pages it takes, as all the preceding movements together. Its motion being fast, however, the time required is considerably less.

The whole structure is divisible into three parts. The first, in F minor (*Stürmisch bewegt,* With stormy motion), deals largely with the long theme of which a part is shown at L. There is a preliminary wild gesture in the strings; then, the first two bars of L, with a kind of fanfare, t-t-t-*ta*, in winds; then the next two bars of L, similarly accompanied. At length, however, the whole theme is chanted at full length by oboes, clarinets, and horns. (The immediate continuation of L is a version of E, which in the first movement had acquired a continuation in the pattern of bars 3 and 4 of L; and these rhythms dominate the rest of the theme.) It is already evident that the Finale is to appear as the summation of the symphony; and that end is to be accomplished, not by the "cyclical" process of introducing themes already discussed in the first movements, but by completing and fulfilling thematic designs that have been begun

in those movements. This, whatever may be the contribution of the song, will be Mahler's general practice to the end.

The second part of the movement is in D flat, *Sehr gesangvoll* (Very songful). It begins with a long cantilena of forty-seven bars, continuously in the first violins, and with a nine-bar epilogue in the 'celli. This theme, which is too long to quote in full, but a part of which is shown at M, forms a kind of introduction to the development-section of the whole movement. That section begins, slowly, with the rhythm of the creeping chromatic figure in the basses which prepared the entrance of the main theme of the first movement (| pom, pom, pom, ta-ta-ta |). Against it, in low register, the clarinets intone the *Naturlaut,* and the horns the opening of L. On the last note of the long *pianissimo* progression there is a huge crescendo to *fff*. The stormy motion is abruptly resumed; against the frantic figure the violins had at the opening of the Finale, the trumpets and trombones intone the first motive of L; and this sets off a complex development of the matter of the first section. This motive, in various guises, is built up to a huge climax in which the basic interval of the fourth is emphasized by a persistent seesaw on that interval in the wood winds and kettle-drums.

Then, after a little moment of quietude, seven horns begin to intone the opening theme of the symphony (A). It is at length greatly broadened, and fanfares from the first movement suggest that the end is approaching. The 'celli sing the beginning of the cantilena (M), which the violins continue until the violas, against a mere murmur, violently interject the first notes of L. This theme then becomes the topic until a version of E, from the cantilena, ousts it. The descending first interval of E (now an octave) with bars 3 and 4 of L interspersed and the third bar inverted in the basses, begins a general whipping-up of excitement; L, very broad, and the opening motive, A, are combined; and the peroration, marked *Triumphal,* releases all the energies of the orchestra. One of the fanfares from the first movement yields the very affirmative close.

This last movement, not merely in extent but also in its majestic increase of intensity as the summation of a complex idea, is probably without a parallel in "first" symphonies. The method, defying classical tradition, is daring; and at a first hearing, our confusion may suggest that it is hardly successful. We shall probably feel that the spiritual magnitude of the Finale of Brahms's First, the only one really comparable to this, is greater, even though its dimension is less. But Brahms's method, when we first heard that piece, was familiar, so that we were not perplexed by remote

allusion and apparently irrelevant detail. And it may be that longer acquaintance with Mahler's method will clarify the allusions and bring the detail into focus. Only when he is clearly understood can a sound opinion be formed as to the validity of Mahler's principle of structure. And even then, a judgment that the classical method is the better will not necessarily be wrong.

The First Symphony was begun in 1885 and finished in 1888. It had no great success with the public. Mahler later remarked, "Nobody understood my First Symphony who had not lived with me." But he stuck to his principle with no important concessions to classical opinion until the Fifth; and we shall probably find, in the ensuing three, considerable rectifications of the peculiar method of the First.

Symphony No. 2, in C minor (*Resurrection*)

Mahler's Second Symphony was finished in 1894, six years after the completion of the first. It proved to be the most popular, during his lifetime, of all his symphonies, with the possible exception of the Eighth. The Eighth, however, requires such enormous orchestral and choral forces and is based upon texts with which so few outside Germany are really familiar that it has not been one of the most popular with the English-speaking world. The six years spent upon the Second brought no fundamental change in his structural method. He is still the singer, trying to expand lyricism to symphonic dimensions; and he is still the speaker in parables.

The stimulus to lyricism had been intensified through his acquaintance with a remarkable collection of poems, *Des Knaben Wunderhorn* (*The Youth's Magic Horn*), which he had first discovered in 1888. He had set many of these poems to music as solo songs, mostly with orchestral accompaniment, but it does not appear that he had thought of such efforts as more than incidental. Indeed, he had little interest in any of the smaller forms of music. Chamber music or solo pieces for piano or violin seem not to have interested him in the least. But the songs were to find a place in his scheme for the symphony. In the Second, Third, and Fourth symphonies texts from the *Wunderhorn* are either alluded to or directly set, and in the Second there is a choral Finale on the idea of Klopstock's "Resurrection Hymn." His attitude is frankly set forth in a letter to Anton Seidl:

"When I conceive a large musical painting I always come to the point

where I must invoke the Word as the bearer of my musical idea. It must have been so with Beethoven in relation to his Ninth — except that the time could not furnish him with the appropriate materials; for at bottom Schiller's poem is not capable of expressing the extraordinary idea that was in his mind. . . . With the last movement of my Second symphony, it became necessary for me to hunt through the whole world-literature, even to the Bible, in order to find the clarifying word. . . . Deeply indicative of the nature of artistic creation is the manner in which I found my clue. I had long pondered the idea of introducing the chorus into the last movement, and only the doubt that it would be taken as a weak imitation of Beethoven made me hesitate.

"At this time, von Bülow died and I was present at his funeral service here in Hamburg. The mood in which I sat there and the thought of the departed was precisely in the spirit of the work I was carrying within me. Then the choir intoned from the organ loft the Klopstock hymn, 'Resurrection!' It struck me like a bolt of lightning, and everything stood clear and distinct before my mind! The creator in me had awaited this stroke — that is the 'immaculate conception.' What I had there experienced I now had to shape into tone. And yet, if I had not already carried the work within me, how could I have experienced it? Thousands sat with me at that moment in the church! It is always so with me: only when I experience do I compose; only when I compose do I experience."

The frequently ascribed title *Resurrection Symphony* is thus appropriate, although Mahler did not expressly set it down. But even so, it will not do to take that word, in its immediate Christian implication, as a "program" for the piece. That thought would be too direct and too narrow for Mahler's purpose. And to convey its wider implication he again uses the vehicle of the parable.

The first movement (*Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck,* With serious and solemn expression throughout) begins with the main theme in the basses against a continuous *tremolando* G in the violins and violas. The basses first ejaculate a figure of sixteenth-notes (the same figure is conspicuous in the main theme of Beethoven's Second) and then run up the scale to strike the heart of the matter — the solid, downward leaps, C-G-C. An ensuing triplet figure develops into a pattern of descending chords of the sixth. Then the leaps come back and die away. (The long theme is shown below at A.)

The theme is at once repeated in the basses, but now *pp*; and against it the oboe and English horn chant a somber strain (Quot. B) that is soon

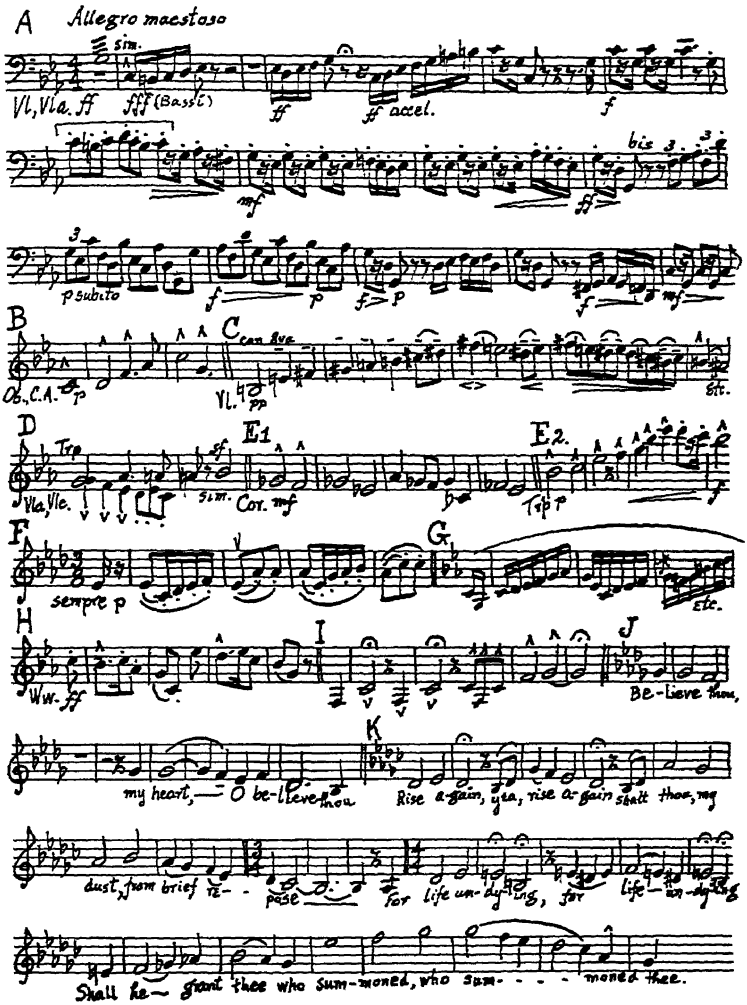
infected by the energy of the bass and begins also to leap on the interval of the perfect fourth. The first violins start to sing on the same interval; the winds march down the scale in a dotted rhythm; and at length there is a swift crescendo and the whole orchestra stamps down the scale in powerful rhythmic unison. This completes the exposition of the first theme.

Against a rolling figure in the basses (the bracketed first half of bar 7 in Quot. A), the winds now make swift melodic transition to the second theme, which first appears in E major in the violins (Quot. C). This is unexpectedly brief, culminating in a rapidly developed *fff* in E flat minor. Then the *tremolando* G's are resumed; the first ejaculations of the main theme in the basses reappear; and against their rolling figure the oboe phrase shown at B, but now twice as fast and soon compacted into a still swifter triplet figure, makes transition to a third theme, in A flat and also march-rhythmed, that progresses from the brass to the wood winds. It culminates in a sudden modulation to G minor, where a heavy-footed figure (Quot. D), together with a rather grim phrase in the trumpets, clearly related to B, makes up the main substance of the close of the section.

All this may be seen (perhaps with a mental telescope) as the exposition section of a sonata form. For the beginning of the development the second theme, now in C major, retarded and very quiet, appears. But after that, instead of a development of other ideas already heard, there come a flock of new phrases. Although they mingle with familiar themes, they are distracting; but they will soon be felt to be drawn into the main current of the thought. It would be confusing to describe them in detail or to quote them. But the general procedure feels like that of development, and the contour is that of a gradual and portentous accumulation of force. The climax is on the themes shown at D and B. The second subject (C), after a dwindling, appears quietly in the flute and is dwelt on for some time. Then the speed, but not the intensity, begins to increase, and suddenly the main theme bursts out in E flat minor, with two tympani rolling the fifth, E♭-B♭, and the brass blaring the harmonic background.

This suggests a recapitulation; but instead of continuing the theme, the basses take up a partly new, dotted-rhythmed figure, very soft, against which presently appears in the horns a kind of chorale. This tune (Quot. E1), blown with great decision, is based on the ancient *Dies irae* — a tune which for any music lover has the connotation of death. But immediately thereafter the trumpets and trombones, soon joined by the higher winds, counter this suggestion by announcing, for the only time

in this movement, a theme which in the Finale will typify the resurrection. (See Quot. E2.) It is left incomplete, but the turmoil it excites is great, for there is struggle, and the darker forces seem to gain the upper hand.

Out of the huge climax come the *tremolando* G's and the main theme, as at the beginning, but shortened, and kept always *piano* until the approach to the stamping descending scales is made. Thereafter there is an elegiac fading, almost to silence. Then the basses, muted, take up the ominous treading on the figure shown at D (now in chromatic descent);

Mahler, Symphony No. 2, in C minor

stern phrases, related to the oboe phrase in B, appear in the brasses; there is one loud outcry in the trumpets and another fading; and the end comes with a two-octave descent of the chromatic scale, loud and terrible, followed by two dead-toned C's.

Mahler prescribes a pause of at least five minutes before the next movement is begun. This is not to make preparation for another overwhelming design, but rather to allow the hearer to recover his sensibility for gentler things.

The contrast is indeed great. The second movement is grace itself, and is as simple as a folk song, although it has neither text nor title to suggest that association. Paul Bekker calls it an idyl, and feels that it is a new departure in symphonic interludes. I suspect that it is another parable, but must confess my inability to interpret it. No one, however, can deny its charm, and no one who knows Vienna will fail to see in it something of the geniality of that lovable city.

The beginning is a simple Minuet, but a Minuet somewhat forgetful of its aristocratic traditions. The motion (shown at F) is almost indolent, and while two-bar phrases are the general rule, there is an easy irregularity in their sequence and an amiable inconsequence in the failure of the tune to return upon itself.

After a graceful subsiding the signature changes from A flat to G sharp minor, and there begins a swift patter of triplet sixteenths that soon involves all the strings, even the double basses. There are little spurts of quiet melody in the wood winds that suggest the rhythm of bar 5 of the Minuet. Then that tune comes back, now an octave higher, but again all in the strings. The scampering triplets also return, but this time vigorously (*Energisch bewegt*) and suddenly loud. The wood winds, this time, are also more insistent, and the section is much longer. It fades, however, as before, and the Minuet returns again. But it is this time pizzicato, and the mischievous little interpolation of an imitative bar in the wood winds turns the pattern into a three-bar instead of a two-bar rhythm. This is enough to evoke a considerable epilogue.

The third movement is quite literally a parable—not from the Bible but from the *Wunderhorn*: a bitterly sarcastic story of St. Anthony's sermon to the fish. The saint, finding the church empty at the hour of service, went to deliver his exhortation to the fish. They all swam eagerly to their pews, and listened enthralled to the words of the great preacher. "No sermon had ever pleased them so much. But when it was over the pike were still thieves, the eels were lovers, the crabs went backward, the

codfish were fat, and the carp were gourmands; and, the sermon forgotten, they were just as they were before."

Mahler interprets this ironic tale musically as a *moto perpetuo*, in the form of a free Rondo. Tympani and winds set the motion going; then the fiddles take it up in steady sixteenths, their figures being in somewhat obvious sequential groups. (The theme is suggested at G.) A consciously awkward modulation turns the motion over to the clarinet, then to the flute, and once more to the fiddles, and this sort of dialogue continues for some time, the E-flat clarinet having a particularly humorous distortion.

Gradually the wood winds, out of merely accompanying notes, evolve a thematic pattern (shown at H) that suddenly disrupts the hitherto unbroken *piano*, and that will appear in various guises later. With a downward chromatic scale there comes a sudden modulation to F, with a singular effect of brightness. Then C minor returns; the legato sixteenths become staccato and the bass, pizzicato. This whole passage is in the softest *pianissimo.*

It is followed by a kind of Trio in C major. The theme is given to 'celli and basses in unison beneath high C's in flute and piccolo. It begins with heavy eighth-notes, but soon resumes the sixteenth-note motion. All at once the theme bursts out with sudden force in D major, with a sturdy countertheme in the brass; then with equal suddenness it becomes soft. A solo flute and a solo violin make transition to E major, where the former outburst recurs. The epilogue of the Trio is a somewhat sentimental tune in the trumpet, which for the first time submerges the sixteenth-note motion so that it becomes barely audible in the muted second violins. The epilogue includes, however, a recall of the C-major theme, loud for a moment, then very soft; and with a sudden crescendo and a roaring chromatic scale the main theme of the Scherzo returns.

This is no mere repetition, however. The irony is intensified by ingenious and unexpected interruptions and dissonant contradictions, impossible to describe in words but true to the parable of the sermon.

Without pause another parable ensues — this time with a text from the *Wunderhorn*, sung by an alto voice. The sense of the poem is something like this:

O roselet red!
Mankind lies in sorest need!
Mankind lies in sorest pain!
Far rather would I in heaven be!

I came then upon a good broad road;
There came an angel small to warn me away.
Ah, no! I would not be so warned:
I am from God and again go to God!
The loving God will send a little candle
To light me toward eternal, blessed being!

Mahler gives the movement the title *Urlicht*, Primal light. The suggestion is perhaps somewhat oblique, but it does illuminate the Word that Mahler found in the cathedral as the symbol of his symphony.

The song is short. *Sehr feierlich, aber schlicht. Choralmässig* (Very solemn, but simple. Hymnlike) is Mahler's direction. Muted strings accompany the first three words; trumpets, horns, and bassoons make a quiet interlude before the real song begins. The words "I came then upon a good broad road" are sung a little faster; the last, in the original tempo. It is impossible to suggest the music by brief quotations.

As in the First Symphony, the Finale is here the most extended movement, intended to sum up the spiritual purpose of the whole work. The orchestral apparatus is larger than in the First — four each of the wood winds, ten horns, ten trumpets, triangle, cymbals, two gongs, six tympani (with two players), glockenspiel, bass drum, side drum, three bells, and finally the organ, with the usual strings. There are also two solo voices, alto and soprano, and a mixed choir.

The plan of the colossal movement is in some respects that of the sonata form. But two definitely programmatic suggestions — originally set forth in words superscribed above two of the sections as *Der Rufer in der Wüste* (The Crier in the Wilderness) and *Der grosse Appel* (The Great Summons) — expand, or if you choose, distort, that form. The apotheosis that is to form the conclusion of the symphony is hinted at in the parabolical title *Urlicht*.

The movement begins, somewhat as does the Finale of Beethoven's Ninth, with references to the earlier movements. The first is to the Scherzo, whose most climactic moment is "wildly projected." But against the straining dissonance that was there the whole substance, the trumpets and trombones now add a threatening melody. It sinks to nothing, however, and after a solemn motive on the descending fifth and the rising scale, out of the silence the horns, far off-stage, sound the call of the Crier in the Wilderness (Quot. I).

The oboe then blows a pastoral figure in triplets that evaporates, through other instruments, into a fading drum roll. Then, with a stealthy pizzicato accompaniment, comes the version of the *Dies irae* that we

heard in the first movement, continued against a triplet figure in the violins — itself from the main theme of the first movement. The Crier is heard again against this triplet figure in the winds. Then comes a new theme in flute and English horn — almost a recitative, heavily burdened, that grows to sobbing intensity. (It will be heard again toward the end, in the alto solo, with the words "Believe thou," etc. Its first phrases, as they will then appear, are shown at J.) Then once more, in the trombones the *Dies irae*, completed in the trumpets with a sudden modulation to C major, where a firm exhortation appears in the trombones — a foretaste, apparently, of the triumph to be won.

The threatening trumpet phrase that was added to the suggestion of the Scherzo at the opening of the movement now appears forcefully in all the low instruments, *unisono*. It sets off an *Allegro energico* in F minor that soon emerges into F major with a decisive march rhythm that is obviously a diminution of the *Dies irae*. Thus is begun the second section of the movement. It will maintain its tempo and its general character for a long time. The detail is too complex, however, for verbal description. Richard Specht, Mahler's biographer, reported an apparently authentic statement by the composer that this music represents a march to the judgment-seat of all the dead — beggars and wealthy, subjects and kings, the Church Militant, and even the popes, for all are equal before God. At the climax comes the theme that appeared but once in the first movement — the "resurrection motive" (Quot. E2).

The threatening trumpet theme of the opening, immediately thereafter in the trombones, indicates continued strife; but this is soon reduced to a mere drum roll, *pianissimo*, and the solo trombone then chants the motive of belief. The winds, now hardly audible, continue it, while the fanfares off-stage begin to approach the great crisis out of which the idea of resurrection is to emerge. This is announced in a loud descending scale in long notes in winds and strings, against which the trumpets chant a rhythmic seesaw on the tonic and dominant over the long pedal C♯.

A solemn passage ensues out of which the horn once more blows its Great Summons. Then the unaccompanied choir begins to chant Klopstock's hymn. The harmonization is curious, nearly all the voices singing the first strain in octaves, while the solo soprano, "Without in the least protruding," joins the soprani of the choir. (The theme is shown at K.)

The text is as follows:

> Rise again, yea, rise again
> Shalt thou, my dust, from brief repose,

For life undying, life undying
Shall he grant thee who summoned thee.

After solemn orchestral comment, the chant continues,

The Lord of Harvests goeth
And bringeth sheaves — all us who died!

And after more orchestral comment the alto solo finds words for the motive of belief:

Believe thou, my heart, believe thou:
No real loss shalt thou suffer!
Thine, now, thine, yea, thine thy heart's desire!
Thine what thou didst love, for which thou strovest!

An orchestral interlude on the alto's last phrase introduces the solo soprano, who sings,

Believe thou: thou wert not for nought engendered!
Nor vainly hast thou lived and suffered!

Then the basses and tenors of the choir, slowly and mysteriously,

What has taken form, must pass away!
And what passed away be resurrected!
Cease ye your trembling!

and the women's voices, with the alto solo, are soon added,

Cease ye your trembling! Prepare ye all for living!

Then once more the alto solo,

O grief! Thou all-compeller! From thy grip I'm free now;

and alto and soprano continue in free imitation:

O Death! Thou all-compeller! Now art thou compellèd!
On wings that now to me are given
Afire with loving fever
Shall I float upward
Toward Light that never eye hath visioned!

The choir takes up the words "On wings" etc., and goes on,

I shall die that I may live,

and concludes:

Rise again, yea, rise again
Shalt thou, my heart, in wink of eye!
What thou hast conquered
To God shall upward bear thee!

The orchestral epilogue is brief and affirmative.

Symphony No. 3, in D minor

In the Second Symphony Mahler suppressed the two superscriptions "The Crier in the Wilderness" and "The Great Summons," feeling that they produced more confusion than enlightenment as to his meaning. Yet the implication of the musical phrases appears to the hearer of today to be measurably in accord with those verbal suggestions, and his suppression of them does not indicate any change in his fundamental convictions regarding the problem of program music. The portion of the letter to Anton Seidl quoted in connection with the Second Symphony seems to indicate unequivocally his opinion in the matter, and agrees with Beethoven's statement that such music should be "more the expression of feeling than painting."

The Third Symphony was finished in 1896. It was originally intended to have seven movements, and the programmatic intention was expressed in specific titles. In the second (but not the final) plan of the work these were as follows: I. *Der Sommer marschiert ein* (Summer Marches In); II. *Was mir der Wald erzählt* (What the Forest Tells Me); III. *Was mir die Liebe erzählt* (What Love Tells Me); IV. *Was mir die Dämmerung erzählt* (What Twilight Tells Me); V. *Was mir die Blumen auf der Wiese erzählen* (What the Flowers of the Field Tell Me); VI. *Was mir der Kuckuck erzählt* (What the Cuckoo Tells Me); VII. *Was mir das Kind erzählt* (What the Child Tells Me).

The "Introit" (*Der Sommer marschiert ein*) was not in the original plan, and the final movement (*Was mir das Kind erzählt*) became the program or poetic substance of the Fourth Symphony. The order of the other movements was also somewhat altered; but a good deal of what is suggested in the list above remains, and will easily be identified. For the intention of the work was not substantially changed.

Mahler's communications regarding this piece are exceptionally numerous. In a letter to the great singer Anna Mildenburg he gives a kind of motto for the still projected seventh movement,

> Father, look thou upon my wounds,
> Let none of thy creatures be lost!

from which it is evident that the love the third movement was to tell of was to be revealed at the end as the love of God toward men. And as the work progresses he speaks of it with a kind of awe toward the creative process which he sees going on — quite beyond his personal volition — within himself: "One is, so to say, oneself only an instrument on which the

universe is playing. . . . There are fearful birth-pangs that the creator of such a work suffers; and before the whole is ordered and constructed in the mind, there must be much confusion, self-absorption, and indifference to the external world. . . . My symphony will be something the like of which the world has never yet heard! All Nature finds a voice in it, and tells such deep secrets that one feels oneself to be dreaming! I tell you, I have many times been in such an uncanny state, with many passages, that it seems to me as if I had not myself made the work."

The most trivial incidents, too, seem to have borne fruit in his suggestible mind. Seeing the postmark P.A.N. 30 on a letter, he seized on the PAN (not even seeing the number) and momentarily at least erected that word, now signifying the Greek god, into a title for his symphony. (P.A.N. 30 meant merely *Post Amt* — Post Office — Number 30.) And though this title was also abandoned, the idea was not wholly cast aside. The implication arose of the external god's being changed to an inner creative force, revealed through communications received from various phases of nature.

Each title, surely, is for him a parable. In each movement he sees mere matter informed with creative spirit, and attempts to follow that implication to its highest possible attainment. Obviously also, the classical movement-order will not do for such a scheme; and the Finale, more than ever, must appear as the goal toward which the whole work has striven. He will again use solo and choral voices, with words once more from *Des Knaben Wunderhorn* and also from Nietzsche. And the Finale, instead of being grandiose, will be the subtlest parable of all.

The instrumental forces are even slightly greater than those required for the Second Symphony. The vocal forces are less weighty — choirs of women's and boys' voices, with an alto solo.

The task of the first long movement (almost nine hundred bars), which embraces both Introduction and movement proper, is in some sense to portray the breathing of the breath of life into inert and soulless matter — the mystery of becoming. Mahler's suppressed title "Summer Marches In" was thus interpreted to his correspondent: "It rings and sings in a way you can't imagine. It sprouts on every side. And all the while there is something profoundly secret and sorrowful, like lifeless Nature that in dull indifference awaits the coming of Life."

The beginning is on a theme blown by eight horns in unison — a theme (shown at A, below) which German commentators describe as a *Weckruf*, an Awakening Call. Its first phrases have, curiously enough, the precise

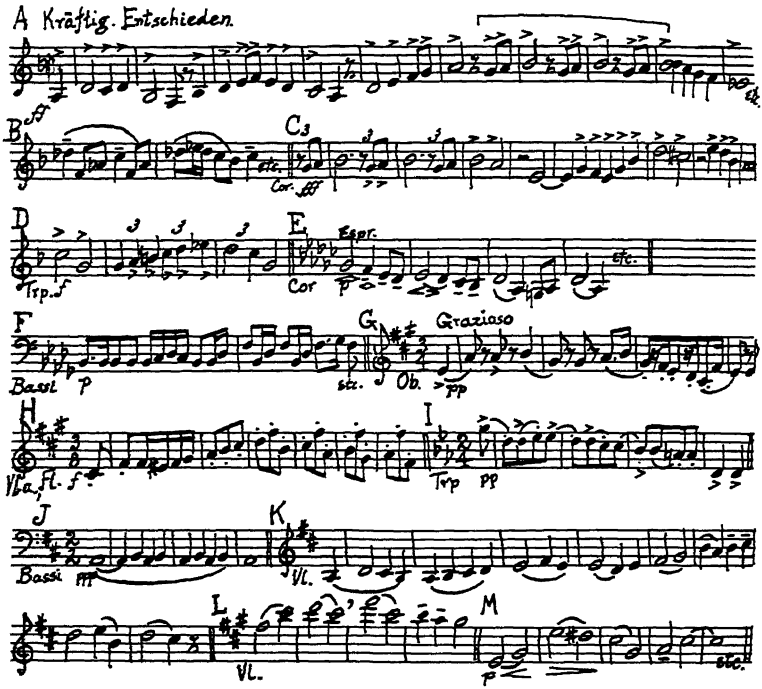
rhythmic design, and for five notes largely the melodic contour, of the great tune in the Finale of Brahms's First Symphony. But Mahler will not keep this theme in the foreground and develop it as the classic symphonists would do. The response to the Call has also to be portrayed.

The theme sinks to a low murmur in horns and bassoons, a murmur that will reappear in the fourth movement to the words "O man, give heed!" (See Quot. J.) Then the big drum begins softly to beat a march rhythm which soon sets the winds leaping and tramping. This is soon further energized by a swift upward scale in the basses and an ejaculatory phrase in the horns — an evident outgrowth of the bracketed passage in Quotation A — which is more urgent than the opening *Weckruf*, but no more productive of response. (It is shown at C, in the somewhat different form it will later assume.) In the background other phrases suggest the inertness against which the great effort is directed — phrases naturally somewhat indefinite in contour. At the end of 130 bars the Call is still unheeded.

But now, out of the hushed throbbing of the big drum, another march rhythm (Quot. B) begins in the oboe and is continued in the solo violin, and a sense of slow awakening is unmistakable. There are sudden contrasts of *piano* and *forte,* and frequent changes of rhythm. New-sounding themes burst out and are suppressed, and presently the *Weckruf*, now in F major and in a single horn, announces the dispelling of indifference. There is notable lightening of the color, and at length the *Weckruf*, blown by four horns, marks the end of the long Introduction and the real beginning of the enormous movement.

That Call is followed by the phrase shown at B, its youthful freshness now loud and jubilant. Other phrases, heard before but too numerous to describe here, are added or combined with the Call, and a notable climax rapidly develops. Its peak is approached by a new version of the main theme over a sonorous unison of lower strings that slightly resemble the *Weckruf.* Now the Call takes the spotlight, turning into a long melodic outcry (Quot. C), urgent, but hardly joyous; and the trumpets continue with a strain (Quot. D) that will accompany the words "Deep is thy woe!" in the fourth movement. A solo trombone, *Sentimental*, as Mahler directs, sings a tune that Bekker interprets as "the lament of Being, still chained, out of Nature, still lifeless." Then, in the horn, comes another song (Quot. E) related to the main theme (A), and the beginning of another procession. Another expansion, wider than before, goes on. Presently a still more active rhythm is announced by the basses alone (Quot.

F). It persists beneath or above the varied activity of new or familiar themes. And at last comes a furiously active passage in all the strings against which the *Weckruf* is presently heard, first in the trombones, then in all the horns in unison, as at the opening of the symphony.

This has the appearance of a beginning recapitulation; but while the evolution is for a time in that character, there is now a higher and brighter excitement, and the *Weckruf* is at last the dominating thought. A tumult of sound is evoked that leaves us, at its sudden end, gazing into the obscure, remote-lying regions of space and time and motion whence the Awakening came.

Mahler, Symphony No. 3, in D minor

Mahler designates the first movement as "Part I" of the symphony. All that follows constitutes Part II. It describes what is "told" to the composer by the forces and apparitions just liberated. Again the speech is in parables, interpretable in the light of the titles which Mahler gave and then suppressed. Purists may prefer to see in these movements a kind of

elevation from the dance type to the noble *Adagio*. But there *was* a program — or perhaps rather a philosophy — in the composer's mind that we have hardly the right to ignore.

"*Tempo di Menuetto*. Very moderate" is the only superscription remaining in the score; yet it is easy to associate the music with the Wild Flowers. But the message they convey was intended to be more portentous than that which the sentimental nature-lover usually hears. "No one knows the god Dionysus, the great god Pan," Mahler remarked, implying that his parable is deep. "Indeed, the tone of flower-like pleasure does not last: a storm wind blows over the meadow and twitches the flowers and leaves so that they tremble and strain on their stems as if they were seeking redemption into some higher realm." And he says that on hearing the movement he was moved to a kind of uncanny fear — far more so than by his intentionally tragic pieces. For against tangible forces one may struggle, whereas there are here only intractable energies.

In form the movement resembles the *Andante* of the Second Symphony. There is first an oboe melody, supported only by pizzicato strings. (It is shown above at G.) The continuation, in second violins, clarinet, or flute, does not materially depart from its original suggestion. Suddenly the time changes from 3-4 to 3-8, and the "storm wind" — or rather, the trembling it causes — is depicted, with little show of violence, in violas and flutes (Quot. H). There follows a kind of variation in 9-8 time; then, just as suddenly, the first theme returns with richer figuration. Once more the storm wind blows, and once more the charm of the flowers is revealed, more endearing than ever. The music evaporates like a perfume as the movement ends.

What corresponds to the classical Scherzo follows, as it did in the Second Symphony. And this, like the sermon to the fish, is related to a a text from the *Wunderhorn*. It may be translated into prose, since the words are in no way set to music: "Cuckoo has done herself to death on a hollow willow. Who, for us, all summer long will pass the time away? Ah, that must be done by Lady Nightingale who sits on a green twig. She sings and springs, and is always gay while other birds are silent." This text Mahler had once set as a solo song — one of his first from the *Wunderhorn* collection — contrasting the minor key used for the first half with the major used for the second, all somewhat in the vein of parody; and this tactic, as well as some of the melodic ideas, he again uses in the Scherzo. But only now does he see it as a parable.

The beginning is in C minor. Pizzicato strings introduce a perky little

figure in the clarinet which persists a little, while the flute begins a tune which soon assumes, in the trumpets, the naive shape shown at I. As in the song, the major soon follows the minor, the theme being now simply figurated in the violins and continued, nearly in its original shape, in the oboe. For some time this twittering and fluttering goes on.

Suddenly there is a rumble from the earth, loud but hardly threatening, that sets off a pretty general excitement in what we are probably expected to imagine as the forest. This is in 6-8 time, but with the same duple beat continuing. It subsides, and a hopping octave G in the bassoon re-establishes the 2-4 rhythm.

Now the first tune comes back with a delicate figuration against it in the partly muted violins. This time the section is considerably extended, but it leads again (with a downward chromatic scale, very loud) to C major. The violins begin their former figuration of the theme, and there are delicate contributions from many other voices. All at once the trumpet starts a fanfare on C and the flutes, now in F minor, begin the original melody again. The E-flat clarinet (*Keck*, Impudently) interjects a ribald note, and the muted trumpet, with another fanfare, introduces what is formally the Trio of the Scherzo, but is programmatically the most unexpected event in the movement.

This is a long solo on the post horn, accompanied only by high harmonies in the divided violins. It is to be played *Wie aus weiter Ferne* (As from a far distance), and the surrounding cloud of violin tone gives the melody a singularly romantic and unreal character. Momentary gossip in the flutes, about the little tune of the Scherzo proper (Quot. I), interrupts the post horn, but the horn overcomes this, as it does other interruptions, dominating the whole section.

The return to the forest is announced by a sudden loud fanfare on the trumpet. But the whole substance is now very different in aspect. Somehow a new vitality seems to have been aroused in the hitherto somewhat inert Nature. The tone is not always happy, and the discovery of sorrow and of its place in the scheme of life turns out to be the purport of the parable.

A long stage in the evolution that follows the creative act of the first movement has now been accomplished. The flowers lived, but were unaware of life; the birds and beasts are aware of it, but not of meaning in it; and the message of the post horn—like another *Weckruf*—brings the consciousness not only of life but of its conflicts.

Out of conflict springs the beginning of a philosophy. This has to be

more articulate than the utterance of flower or beast; yet parable rather than syllogism must be its form. Mahler goes to Nietzsche's *Also sprach Zarathustra* for his text:*

O man, give heed!
What message sends the deep midnight?
I slept, I slept!
From deepest dream am I awaked!
The world is deep!
And deeper than the day had thought!
Deep is its woe!
Joy — deeper still than broken heart!
Woe saith, Begone!
Yet all joy seeks eternity!
Seeks deep, seeks deep eternity!

This text, like that of the *Urlicht* in the Second Symphony, is sung by an alto voice. The parable is obvious: sorrow, dimly perceived at one stage of evolution as illuminating the purpose of life, is exceeded in that virtue by joy.

The orchestra is again heedful of the voice and its words. It begins with that murmur which followed the *Weckruf* at the opening of the symphony — a wavering on two adjacent scale-notes (Quot. J). Harps, doubled by other instruments, strike low and high chords; the horns continue the murmur in thirds. This sort of texture continues to the end of the phrase "And deeper than the day had thought," but awakening is patently hinted at in the rise of the voice for the first time out of its lower register with that phrase.

Since the real message remains to be delivered, there is now an extended orchestral interlude in which a new theme — clearly that of joy — appears in contrast to that of woe at the beginning. (The motive of woe is suggested at J, that of joy at D.) But Mahler does not allow the voice to soar at once on the wings of this new thought. Instead, the warning "O man" is repeated, and with much the same continuation, save that the new motive is interjected by the solo violin with the word "woe." Thereafter, as the thought of joy grows brighter, there is modulation toward D major and an irresistible swelling of warm harmonies.

Without pause, another parable follows. The text, as has been said, is from the *Wunderhorn*. I translate, as before, as nearly as possible in the composer's interpretation of the rhythm, evading rhyme:

* I translate without rhyme, but in the rhythm of the original. The exclamations are Nietzsche's.

Three women's voices: Three angels were caroling a beautiful song;
With joy it was ringing through the heavenly realm.
They sang their song exultantly
Since Peter now was freed from sin.

And as the Lord Jesus at table sat,
With his twelve Apostles the last supper ate,
Then spoke the Lord Jesus, "Why then art thou here?
When I look upon thee thou weepest to me!"

Alto solo: "Should I not be weeping, thou all-loving God?"
Women: "Thou shouldst not be weeping — shouldst not be weeping!"
Alto solo: "But Lord, I have broken the ten commands.
I go forth and weep, weep so bitterly."

Women: "Thou shouldst not be weeping — shouldst not be weeping!"
Alto solo: "Ah, come and be merciful unto me!"
Women: "If thou hast transgressèd the ten commands,
Then fall on thy knees and pray thou to God!

"Love only God in all thy days,
And thus thou'lt attain to the heavenly joys."
The heavenly joy was for Peter prepared;
Through Jesus and all Saints came heavenly bliss.

The boy's choir, high on the stage, begins the piece with a kind of bell-ringing on the syllables "Bimm, bamm," and continues, with occasional pauses, until the women begin the phrase "Love only God." This they imitate. Then against the continuation they sing,

The heavenly joy, it is a city of bliss,
The heavenly joy that will ne'er have an end!

and join with the women's voices on the last two lines of their text. Actual bells reinforce the "Bimm, bamm," which the women also sing at times — the mm's always hummed. The women are directed to sing the opening words "in joyous tempo and with fresh expression." The orchestra consists, throughout, chiefly of wind instruments, the violins being wholly silent, and the lower strings having only supporting notes. The drama of the dialogue is minimized, but the parable is nevertheless pointedly told.

The apotheosis — something like that is intended — follows, again without pause. The string choir, so long silent, now has its turn, presenting the theme (Quot. K) in the violins with a more lyric continuation (not illustrated) in the 'celli. The sonorous softness swells and dies. Then the

divided violins present a kind of afterthought in F sharp minor (shown at L), and the oboe, slightly hastening the motion, begins a strain (Quot. M) that will be prominent in several varied forms. A horn, as if in answer, takes the violins' phrase (L); then, after a moment, four horns sing a strain of the main theme (K). This sets the violins climbing with a remembrance of the motive of joy (D). Against them the horn has a passionate phrase from the first movement that almost seems a contradiction of their aspiring ascent. Then the 'celli once more take up their lyrical continuation of the main theme, returning thus to the main thought — again in the violins, but with a new continuation.

The theme shown at L, now in the horns, makes transition to C sharp minor, where speed and intensity begin to increase. Phrases from the main theme almost form a new song, to which the lyrical 'cello phrase contributes. This is suddenly quieted, however, and the phrase of the divided strings (L), returning in the winds, starts another long climactic progression in which M soon joins. At the peak, the horns blare out the insistent phrase from the *Weckruf* (C). (Bekker feels that this Call, in its present context, has the sense of a *memento mori.*) A slight variant of the lyrical 'cello strain follows the dwindling of this climax; but still another brews, with the theme of contradiction becoming the dominant note. And at last the final affirmation is begun, with the yearning 'cello phrase now high and soft in the flute. The basses take up the pedal A; the trumpets, still very softly, intone a broad version of the main theme; the 'cello phrase, now in the horns, evokes a crescendo; and at the peak of this the trumpets and trombones, supported by the whole orchestra, set forth the tone of "What Love Tells Me."

Symphony No. 4, in G major

The Third Symphony ends with the revelation of what Love told the composer. As we saw, he had intended a seventh movement for that work, entitled "What the Child Told Me"; and it was long before he abandoned this decision. Shortly before the work was completed, in the summer of 1900, he is still speaking of it (in a letter to Anna Mildenburg) as "No. 7," in the Third Symphony. Just how and why this purpose was abandoned is apparently not known. But we can see that the lofty discourse on "What Love Tells Me" that forms the Finale of the Third would hardly leave the hearer in a mood to consider either an extension or a contradiction of that thesis. Nor should we have descended willingly from that height to attend to a parable out of the mouths of children.

His intended Finale for the Third thus became the Finale of the Fourth; and the intent of that Finale proved significant enough for the material of a whole symphony. His task was to lead up to it appropriately. One would judge from the ease with which the music flows that this must have been a far less perplexing task than the others.

The Fourth Symphony was written between 1898 and 1900. Bekker finds in some respects a parallel to Beethoven's Eighth, in that it was written at about the age of forty and springs from a mood of singular well-being. Mahler's mental state, however, was rooted in a more positive worldly success than Beethoven at age forty-two, when his Eighth was written, was enjoying. Mahler, in 1897, had been appointed director of the world-famous Vienna Opera, and was for a time — but only for a time — to relish the prestige and to experience the creative stimulus incidental to that position.

Here the Finale, more definitely than in the earlier works, since it was composed before the preceding movements, is the end and goal of the whole structure. But it is no overwhelming exhibit of musical craftsmanship, such as we found in the earlier symphonies. It is a simple soprano song, set once more to a text from *Des Knaben Wunderhorn,* and accompanied by a small orchestra. (The whole work is on a reduced scale in comparison to the others, the trombones and tuba being absent from the score.) Like Beethoven, Mahler might have called this — but did not — his "Little" symphony.

Whether intentionally or not, it approximates more nearly than any other to the conventional symphonic design, and is thus easier for the hearer uninitiated in the mysteries of Mahler's structure to follow. There are but four movements, and the first three of these are at least visibly related in form to the usual sequence of the symphony, except that the Scherzo comes second in order and the slow movement third. And whether it is merely because his canvas is smaller, or for a deeper reason, the thematic development is more orderly than hitherto. There is still no display of contrapuntal devices, such as we shall find in the Finale of the Fifth; but his procedure here may be a more or less unconscious approach to the method of the later works.

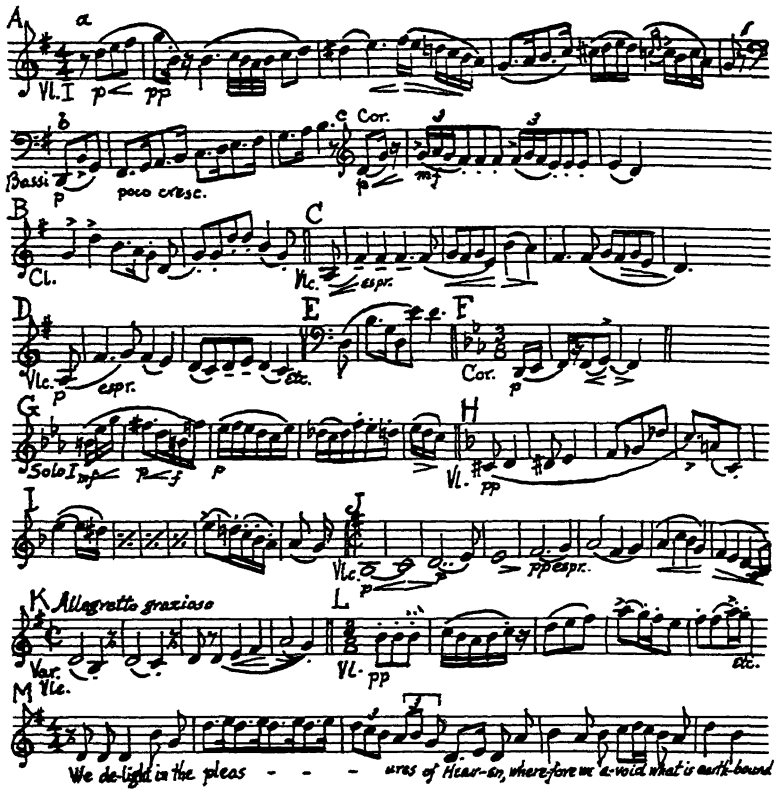
The first movement, the most conventionally symphonic of all, is strikingly short — hardly more than a third the length of the first movement of the Third, and about the same as the two following movements. In character, the casual hearer would hardly find the beginning that of a symphonic movement. There is no imposing Introduction — only a little

preamble of three bars: a chirping in two flutes to the accompaniment of a tinkling bell, on a rhythm not unlike that which opens the *Allegretto* of Beethoven's Eighth. Two more flutes add a twitter, in the second bar, and the clarinet joins in almost at once with a descending figure that will be much, but rather inconspicuously, used.

Now the violins, *grazioso*, sing the main theme — a four-bar snatch of song as carefree and as heart-whole as any Viennese worker on a holiday. The basses answer by marching elastically up the scale; the horn adds a liquid bar; the violins march down the scale while the basses again march up; and the theme (whose chief components as we have just described them are shown below at A, with the sections marked *a*, *b*, and *c*) comes to an end with a repetition of its first strain.

This is almost a conventional way of exposing a complex main theme. But we shall not find a conventional transition or a conventional second subject. The chirping continues, and phrases from the main group do appear; but soon there is a jaunty march figure from the clarinet (Quot. B) and then a vibrant song in the 'celli (Quot. C) that is at once taken up by the oboe, and then answered by still another 'cello song (Quot. D), even warmer than their first strain. It is as if our Viennese had met — or perhaps newly made — several friends of like mind with himself toward pleasure. The whole group seem to march along, chatting amiably and finding their conversation more productive of intimate understanding than they expected. Only one more "topic" arises — the figure in the 'celli that is shown at E.

The logic of their discourse is the logic of spontaneity, which it would be ruinous for us to analyze too minutely. The theme shown at C comes gradually to the fore, its three reiterated notes often dominating the turmoil that occasionally arises. And we shall find, in the last movement, that this theme will stand for the heavenly joy of which the child is even now trying to tell. Toward the end the main theme (A) will be all but overwhelmed by the surrounding clamor, its long note, B (in oboe and clarinet), being greatly extended and its final phrase broken off in the middle. The two phrases at C and D quickly reanimate the music; but once more the main theme, very slow and hesitant in the violins, is smothered in the rising scale passages and the three repeated quarter-notes of the theme of heavenly joy are victorious.

The second movement serves as Scherzo. It is in a sort of rondo form. Mahler originally entitled the movement *Freund Hein spielt auf* (Friend Hein Strikes Up). Hein was described by Matthias Claudius, a German

Mahler, Symphony No. 4, in G major

poet of the late eighteenth century, as a congenial spirit who used his fiddle to lure and conduct reluctant souls to the Great Beyond. His fiddle here sounds shrill and homely, for it is tuned a whole step higher than normal. (The solo violinist has to provide two instruments, one in the usual and one in the higher tuning.)

His antic melody (Quot. G) follows immediately upon the opening horn motive shown in the illustration at F. Quainter music than this for so lofty a purpose was surely never imagined. But Mahler is again the speaker in parables.

There follows a gentle weaving of arpeggio figures in the violins, in C major, and to this the shrill violin makes answer in its former strain. Variants of the figures appear, but no really new thought until, the excitement being once more quieted, the clarinet sets going a kind of *Ländler* (shown at H), which continues for some time and to which the squeaky

solo again makes reply. He finds more persuasion necessary, this time; but the C-major episode returns, the arpeggios being now combined with the opening horn motive.

What corresponds to the Trio follows. It is in F major, and is led at first by a quiet, undulant phrase in the horn (not quoted). The violins, however, soon take up the strain shown at I, which will appear, on comparison with the second bar of Quotation M, to be an immediate anticipation (as, more remotely, were the three F♯'s in Quotation C) of the thought of heavenly joy. There is another section in D major, led off by the clarinet on a gently bouncing rhythmic figure to which the violins offer quiet countermelody. To all this the solo violin, now on the normally tuned instrument, makes answer; but the crooked intervals of its original phrase are now smoothed out.

Formally this would appear to be the return to the Scherzo proper. The "natural" violin phrase is in somewhat slower tempo, and only begins to hasten to the original speed when the solo violin repeats its curious song. It joins, in the altered tuning, with the horn on the opening phrase (Quot. F), but the repetition soon reaches the C-major section which is similarly compacted; and when the violins take up Hein's phrase, of course in its smoothed form, the solo follows their lead. The end soon comes, softer and softer, only with two loud final notes.

The approach of the two first movements toward a realization of the idea of divine love and celestial happiness is certainly oblique. Perhaps it will only be with the coming *Poco adagio* that the intimations of those two movements can be perceived. Here, however, the purport is definite and, save that the tone of conventional religious feeling seems hardly present, unmistakable.

Divided 'celli, with the support of violas and plucked basses, set forth the broad theme shown at J. Its slow ascent of the scale is harmonized with wonderful simplicity and meaning. It is at once repeated with a few slight ornamental curves, while the oboe plays an almost equally moving countertheme. The horns have two bars of liquid interlude. Then the violins in octaves take the theme up to a D *in alt*, which they hold for a time while the 'celli, beneath, continue the strain; then they descend to a long close on the G-major harmony.

The oboe now adds a sorrowful (*Klagend*) strain in much slower tempo — a strain which the violins presently take over, stressing repeatedly its most poignant moment and then amplifying the thought to a passionate climax. Oboe and trumpet, in a chromatic descent, release the tension;

and when the inconclusive end is reached we shall have ceased to expect the return of the opening melody.

Nevertheless, this turns out to be a theme upon which variations are to be built. No one would expect Mahler to stick to the text of his theme, as the classic variationists did. In fact, we are a little surprised that it is not more irregular. It appears now in the shape shown at K, and with a fluid countermelody in the clarinet. (Mahler, like Schubert, as yet makes no display of contrapuntal learning, but is very apt at songful polyphony.) The variation is marked *Anmutig bewegt* (With graceful motion), and the tone of the music somehow maintains that character without losing relation to the theme itself. Progress toward joyousness would be easy enough to portray; but this is not mere expansion, but an outgrowth which only an imagination of high order could conceive.

The next variation, *Allegretto*, is in light 3-8 measure (the transformation of the theme is shown at L), and is again wonderfully appropriate to its difficult purpose. The speed is twice increased (at length to *Allegro molto*) and then as markedly restrained to approach the Coda, whose advent is unmistakable. There is a disappearance; then, suddenly, a brilliant glare of light (the opening door?), with hints of the wavering that is to come on the second bar of M. Then, very softly, we step over the threshold.

This was no parable, but what follows is. We enter with bated breath, but find a picture of celestial delight that suggests the Negro spiritual rather than Paradise Regained. The soprano's words, and her whole intonation, as the composer expressly directs, "must be childishly joyous, yet without a hint of parody." I venture to offer a prose translation sufficiently in the rhythm of the original and somewhat more faithful to its literal sense than the version given in the score, which is sometimes led astray from the meaning by the effort to preserve the rhyme scheme of the German:

"We delight in the pleasures of heaven, wherefore we avoid all that's earth-bound. No worldly disturbance do we hear in heaven! All lives there in quietest peace. The life of the angels we're leading, and yet we're quite joyful withal. The life of the angels we're leading, we're dancing and springing and hopping and singing! Saint Peter in heaven looks on!"

The repeated E's of bar 2 in M begin the orchestral prelude to the song. They are given several varieties of lilting ornament, but will be readily recognizable. The first strain of the song itself is shown at M. The accompaniment is discreetly scored so as to give the greatest possible clarity

to the voice. The simple harmonies for the last phrase are full of a kind of childish awe.

The interlude now reverts to the opening of the first movement with its chirping and twittering. Then the soprano goes on:

"Saint John is releasing his lambkin, and Herod the butcher is watching. We're leading a patient, a blameless and patient, a dear little lamb to its death! Saint Luke now is slaying the oxen with never a thought or a qualm; the wine in heaven's cellar costs never a penny, and angels are baking the bread."

The cadence is here similar to that for the first strophe, and the same chirping forms the brief interlude.

"Good salads of every description all grow in the heavenly garden — asparagus, artichokes, all we can ask for! Heaping platterfuls set for us there! Good apples, good pears, and good grapes too! the gard'ners allow all we like! Want roebuck, want rabbit? they're all running by — in the street, running by! And should fast-day now be coming, all the fishes with light hearts will come a-swimming! Saint Peter runs out with his net and his hooks, running right to the heavenly pond. Saint Martha, she must be the cook!"

The twittering begins once more, but it lasts only a moment. The harp and the plucked basses begin a quiet march rhythm; the English horn intones the repeated notes of the motive of joy; flutes and violins join in, and at length the soprano goes on:

"On earth there's no music, not any, that unto our own can be likened: 'lev'n thousand young maidens to dancing are driven, and even Saint Ursula laughs. Cecilia and all her relations are wonderful court musicians. Their angelic voices refresh all our senses so that everything wakens in joy."

The direction for performing these last words is *Sehr zart und geheimnisvoll bis zum Schluss*: Very tenderly and mysteriously to the end. The import of the parable is not easy for the singer to convey.

Symphony No. 5, in C sharp minor

The first four of Mahler's symphonies are based, in one degree or another, on *Des Knaben Wunderhorn*. This implies, as is easily seen, a certain adherence to the principle of program music — a principle rather fully acknowledged in the Third and, since the Fourth is in a way the completion of the Third, in the Fourth also.

The Fifth, and also the Sixth and Seventh, abandon wholly the associa-

tion with the *Wunderhorn* and are thus accounted by some as departures from the programmatic idea. It is certainly true that these three exhibit a different approach to the problem of the symphony than do the first four. But this is not because Mahler has abandoned his purpose to make of the symphony a comprehensive statement of what is really a kind of philosophy. And since a philosophy is a summation of the import of experience, music which sets forth a philosophic attitude is music related — circuitously, perhaps, but positively — to experience. And that, after all, is what program music is, at its best.

There is, of course, no official interpretation of the three "instrumental" symphonies, as these are called, beyond that which any hearer can discover for himself. But these are still not merely essays in symphonic structure. The same musical characteristics appear here as in the other works; and although there is now — perhaps because of the abandonment of the verbal "crutch" — a disposition to march with the more usual limbs of systematic development, and also a considerable use of polyphony, there is still a conspicuous remainder of the old thematic manner, and an equally evident reference to knowable experience.

This remains true even though, as Paul Bekker insists, the manner is now more subjective than in the earlier symphonies; Mahler's frequent resort to the parable gave to them a quality of objective portrayal. There are no external facts which in any way seem to explain the change in manner, no communications in letters, no recorded sayings. Mahler had indeed become acquainted with Rückert's *Kindertotenlieder* and had set them to music. The death of his daughter, however, occurred after these songs were written. In fact, his marriage took place in 1902, only shortly before the completion of this symphony. The changes remain, then, really inexplicable on external grounds.

The Fifth has five movements. The first is a Funeral March; the second, a more or less precise sonata-form *Allegro*; the third, a gargantuan Scherzo; the fourth a short *Adagietto*, and the fifth a very free Rondo. The march, however, is really the introduction to the *Allegro*, and the *Adagietto* is likewise the prologue to the Rondo. No program is suggested by these facts. But the character of the Funeral March, although clearly appropriate to that title, is not that which belongs to the immediate contemplation of death. It is still imbued with the feeling and even something of the eagerness of life; and the movement it introduces is really its complement.

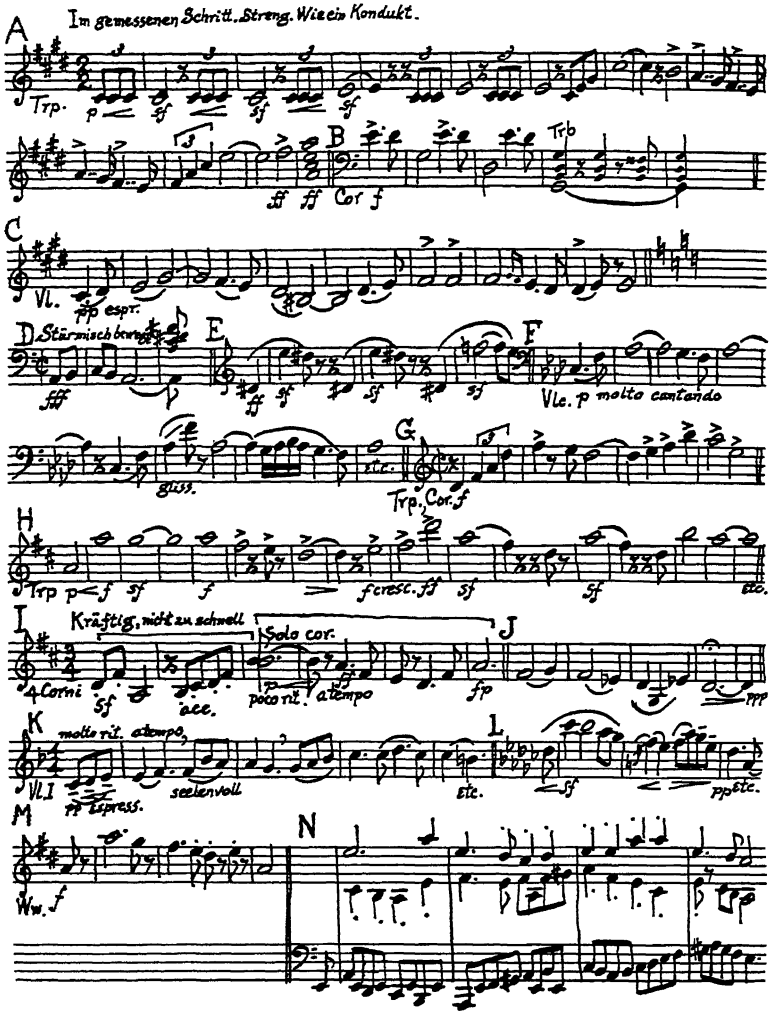
Four trumpets begin the march with the stern fanfare shown below at A.

(The direction is *In gemessenem Schritt. Streng. Wie ein Kondukt*, "In measured tread. Stern. Like a funeral procession.") On its final note, the orchestra supplies a brassy harmony and then carries on the rhythm against the descending trumpet notes. The horns soon blare out another powerful phrase (Quot. B), to which the trombones add a continuing strain. The brazen tone now fades and the violins sing the forlorn melody shown at C. They too, however, are marching. The fanfare returns, in the whole orchestra, with the string strain following as before, but harmonically enriched by a countermelody in the 'celli. Then comes a quick transition to an elegiac passage in the wood winds, in A flat, but darkened by a minor subdominant chord. This the strings darken still further by a curious modulation, not quite into C sharp major, since its subdominant is also a minor chord.

Now the tempo is suddenly hastened. Basses begin to boom in B flat minor, and against a frantic figure in the violins the trumpets chant a new strain, tense and bitter, that is spun out to considerable length by the strings and wood winds. The climax is fearful and the subsidence into C sharp minor is in keeping, the trumpet fanfare of the opening reappearing forcefully against the fading orchestra.

The forlorn tune of the violins (Quot. C) now returns in the wood winds, the strings, except the basses, disappearing altogether until a solo viola, soon joined by his colleagues, improvises an obbligato to the marching band. Then the dark, elegiac strain of the wood winds returns in D flat, first in the divided 'celli, then in all the strings; and the flutes, violins, and clarinets make an eloquent transition to A minor.

Now the violins begin a regretful yet hopeful strain that in itself announces an approaching end. It is accompanied by the rhythm of the opening fanfare, but with the triplet eighths now broadened to even eighths, so that we have precisely the rhythmic figure of the first movement of Beethoven's Fifth Symphony. Violas and 'celli at the same time alternate with a despairing phrase of three notes (Quot. E) that will be heard more conspicuously in the following movement. Over a pedal E the tension mounts, reaching impressive height; then the whole fabric begins to yield and fall, descending portentously to C sharp minor, in which key, with the hushed fanfares of the trumpet, the march ends.

This march, however, is not really the first movement of the symphony, but is rather an Introduction. And the following music (*Stürmisch bewegt. Mit grösster Vehemenz*, "In stormy motion. With utmost vehemence") will cause the march to appear less a lament for something grievous in the

Mahler, Symphony No. 5, in C sharp minor

past than a kind of thanatopsis — a contemplation of death as a contribution to the activity of life. The activity, however, will appear as of the mind rather than of the body — an attitude of bitter protest.

It begins with a theme in the basses — a figure, rather than a theme (shown at D, above) — to which the trumpets reply with a shattering succession of notes obviously derived from their former fanfare. The winds add another outcry (the figure, quoted at E, in violas and 'celli from

the march) and the violins, seizing upon its highest note, start an energetic motion in eighth-notes that pauses with a jerk, as did the figure in the basses, and stamps down the scale in a dotted rhythm. There is also a hoarse and passionate song on the G-string of the violins. The high excitement persists for some time, modulating finally with a precipitous descent in the winds to F minor.

Here the slower tempo of the Funeral March is resumed. Now, against the Beethoven rhythm and the antiphonal outcry (E), the 'celli intone a spacious and somber melody whose beginning is shown at F. The clarinet soon adds a countermelody to the 'celli, so that four thematic ideas are here heard simultaneously. But the elegiac mood thus maintained for some time is rudely broken by a sudden eruption of the violins in the stormy tempo of the beginning. The main theme (D) returns in the basses, with the fanfare in the horns and an apparently new, surging phrase in the violins. It is not really new, having appeared in the trumpets during the first climax; but it seemed there rather incidental. Its form as it first occurred is shown at G. Here, for a time, it takes the spotlight, its second figure being especially emphasized by augmentation in the second violins. There is another crisis and another dwindling in the wood winds, with a modulation to E flat minor.

Over a long drum roll the 'celli now chant a long recitative marked *Klagend* (Grieving) — a strain not too distantly related to the outcry marked E. As it ends, the horns add as complement the 'cello theme quoted at F. It seems to evoke ardent aspiration in the violins, which strain upward and begin to hasten their speed. But once more the measure of the funeral march is suddenly resumed, and the winds bring back the elegiac strain they sang there.

Then, with returning animation, the really great climax begins to build up. An enlivening triplet figure begins to thump a march rhythm in the basses; the broader triplets, as in the phrase marked G, leap upward everywhere; the same motive is intoned with high emphasis by the horns and trumpets; the original tempo returns with the first excited figures of the violins and the main motive (D) in the bass; then it is slowed for the broad and somber melody (F) first heard in the 'celli (now in the violins). This grows, with several accretions and a few relaxations, until the trumpets, against the banging of the kettledrums, twice announce their triumph-motive (the last three bars of G), and soon thereafter burst out with a broad, chorale-like tune (Quot. H) whose sustained harmonies in wind and brass are enlivened by upward scales in the strings. The climax

is so high and has been so long a-building that Mahler indicates the peak (*Höhepunkt*) of it by that word.

There is a general declension; then a long conclusion, at first highly excited, but gradually dwindling to the final note — a single drumbeat on A.

Here ends what is really the first movement of the symphony — the Funeral March being, as we have said, an Introduction. As in the Second, Mahler indicates that there should be a long pause before the Scherzo (this time, so named). This is doubtless needful for mere recuperation; but we may use it to contemplate what has so far been set forth.

The trumpets' "hymn" was hardly addressed to the deity. It lacks humility. Yet it appears wholly appropriate in its context. And if the Funeral March was, as we suggested, not the commemoration of an event in life, but the contemplation of a necessity of life — the need to die — then the hymn may be seen as the celebration of an equal necessity of life — the need to live.

This is the only movement of true Scherzo character in all Mahler's symphonies. It is of enormous length — more than eight hundred bars — and this fact alone warns us that it will not offer the humor, often rather superficial, that is implied in the title. Rather it portrays the elemental, heedless vigor of untrammeled being. Obviously the simple dance form from which the classical Scherzo grew will be hard to descry in so vast a design.

The opening theme (Quot. I) is a muscular gesture in the horns. Its second phrase (the two are bracketed in our illustration) will be the more frequently used hereafter. As the solo horn repeats the second strain of the theme, the violins accompany impudently (*Keck*) in a crooked figure that is really only coming down the scale from a considerable height; but it takes sprawling steps off this path so that it seems to move in precarious balance to a cadence in D.

Now the violas start another figure in B minor, pivoted on F♯; and to this the winds soon add a dotted rhythm, staccato, in shrill augmented triads. It produces such a jostling of ideas that we begin to wonder where all this is coming to; but the opening phrase suddenly appears in the horns and makes a clear, if somewhat abrupt, cadence, again in D. There is a new and tinkling rhythm in flutes, fiddles (partly plucked), and glockenspiel; then the pivot figure in the fiddles; then the second phrase of the main theme in the trombones; then a syncopated upward march in the winds against flying scales in the violins and a vigorous downward scale

figure in the basses that culminates in a distorted fragment of the main theme in the horns. All this may be seen as the conventional first division of the scherzo form.

The sustained last note of the horns, a G, now leads unexpectedly into B flat, and the tempo relaxes a little. The strings play a graceful melody to which the 'celli add a free imitation; but the gentle mood is rudely broken by the main theme in the trumpets, and other phrases, now familiar, follow. This may appear as the second division of the usual scherzo form, only it is shorter than we should expect. For once more the tempo grows slower, and the solo horn announces a smoothly undulant theme (Quot. J) which we may at first take for the Trio's beginning. Perhaps, however, it is only a preparation for the Trio.

The tempo is now reduced to *Molto moderato*. A pizzicato waltz rhythm is plucked, and what we took for the Trio theme in the horn is also plucked in the violins, with a curious pendant in the bassoons. (The oboe interjects shyly an allusion to the main theme of the Scherzo.) But the clarinet replies with a legato version of the Trio theme in A flat, sweetly accompanied by the bassoon. Horn and first violins continue the mood in a duet, and the stream of melody grows richer. At length the tempo begins to hasten and the vigor to increase; the bouncing of the original dance rhythm appears, and the basses start a rolling figure beneath it; then the trombones suggest the first theme. All grows to a climax, and at last the long-expected return to the opening of the Scherzo arrives.

The repetition is not exact, however, even at the start, for the music is more excited than before and is polyphonically more dense. The themes often change their contour somewhat, but without loss of character. At the peak of a long, climactic surge the horns, alone, shout out four bars of the undulant Trio theme; the orchestra counters with four bars of excited uproar; and this kind of dialogue brings about a brief return of the mood of the Trio. Then after four bars of rhythm on the big drum the Coda builds up to a frantic repetition of the opening horn motive; there is another reference to the Trio (while the tympani beat out the rhythm of the dance), and at length, on the opening theme, and with two loud ejaculations of its first motive, the Scherzo ends.

There follows a tiny *Adagietto*, only 103 bars long. It is scored wholly for strings and harp, presenting the highest imaginable contrast to all that has gone before, reverting out of wild and whirling emotion to a state of passive, even luxurious dreaming, little predicted even by the Trio of the Scherzo. But what is to follow it, in the Rondo-Finale, is likewise no longer

the exhibition of strength delighting in itself — of living for the sake of living — but a more lofty philosophy; and this *Adagietto* is really the introduction to that thought.

Against sustained harmonies and quiet arpeggios in the harp the violins play the long cantilena (the beginning is shown at K) that is the main theme of the piece. Before its rather indefinite end the 'celli begin an augmentation of the theme, but do not complete it; there is a brief episode; then the violins take up the thread of melody again, continuing it for ten bars more, but leaving the epilogue to the second violins.

Now the first violins find a more animated strain and modulate to G flat major, where they find another theme (suggested at L), which will reappear in the Finale. By way of E major and D major, on another episodic line, they return to the original key of F. Then the second violins take up the augmented first strain of the theme, then revert to its original dimension and pause, as did the first violins, on the long G. The 'celli have a brief response. Then the first violins take the second strain of the main theme, leaping at the end to A *in alt*, and descend, always *ff*, diminishing only with the final notes.

The huge Rondo-Finale follows without a break. A sonorous A in the horn, an echo in the violins, an octave lower, and a motive on the fourth, A-E-A, in the horn, set off a gay motive in the bassoon with a lingering response in the oboe and another short, expectant phrase in the bassoon. (Both of these come from the chorale of the second movement but are considerably transformed.) The horn now tries out another tune, very spirited, to which the clarinet (beginning with the oboe's phrase) makes answer — once more with no real conclusion. Still another tune is begun in the horn, this time descending, but virile and vibrant; and on this there is a medley of imitation, as if it were the theme the orchestra had been waiting for. It is taken over by the winds, and presently by the lower strings and horns. But in the midst of the polyphony two of the horns begin to leap joyously up the octave of A; and the wood winds, taking the hint, begin, on the same interval, the motive shown above at M. This, however, is really only another form of the chorale from the end of the second movement (Quot. H), and the assent of the orchestra is perhaps a recognition of that fact.

What follows, however, is not a development of this motive. The 'celli, with great gusto, start a sturdy, Bach-like rhythm which turns out to be the subject of a fugue — a contrast to, but not a dissent from, the joyousness just exhibited. But now the fragments we heard at the beginning come into

the picture. The clarinet's response to the horn becomes the countersubject of the fugue theme (now in the second violins), and that horn phrase itself, considerably altered but conspicuously chanting the interval of the fourth, appears in the flute and first violins. (The combination is shown at N. The fugue theme is in the bass; the clarinet theme in the middle, and the flute theme at the top.) The motive shown at M also appears as another countertheme to the fugue subject, along with the first bassoon phrase.

Such contrapuntal display has hitherto found no place in Mahler's work. It is indeed a concession to that value of ingenuity in thematic treatment which he so pointedly ignored in the first four symphonies; and it is surprising, to say the least, to find him, with so little apparent apprenticeship, so largely the master of such devices.

He does not long continue, however, with the intriguing possibilities of counterpoint. As what would be called the first episode in a "regular" fugue, fragments both of the fugue theme (in the 'celli) and its first countersubject (inverted, in the violins) appear, all in a dainty, lilting motion. Then the chorale theme in the winds is combined with the inverted countersubject in the strings. Other ingenuities, far too many to describe in detail, ensue. The polyphony near the beginning of the movement recurs with an unexpected cadence in B flat; and thereafter there is a new fugue on a subject announced by the horn (with the former fugue theme as countersubject). This is but little developed, however, and the new subject presently emerges in B major, in the first violins, singing as if there were no such thing as counterpoint in the world.

This new theme is really derived from that of the *Adagietto*, so that the mood of that movement is brought into relation with the Finale. Activity, however, is gradually restored with a figure that at length assumes the character of the first fugue subject, and there is another complex development, with another episode in the mood of the *Adagietto*, before the sturdiest fugal energy is once more released. And even then there is not the straightforward march to the conclusion that the wearied hearer will expect. For the *Adagietto* appears once more, but patently as an approach to the mighty peroration. Then the fugue theme, given in unison by all the winds and all the strings, is heard against the chorale theme in all its breadth and length in the trumpets and trombones. For the very end, the first four descending notes of the chorale boom in all the basses in successively hastened patterns, while the tempo itself is increased and a pair of trumpets shape a final cadence on the chorale theme.

Das Lied von der Erde (The Song of the Earth)

Mahler's Fourth Symphony — the last of the *Wunderhorn* cycle — concludes with a simple parable of heavenly delight — the message of the child that had at first been intended to close the Third.

The next three symphonies, purely instrumental, display another manner — a departure from the parable as an all but programmatic presentation of the essential thought, and an approach to a new employment of the classic structural devices. Of the works comprising the second cycle, we have found space for but one, the Fifth Symphony. But to the limitation of space may be added, as a reason for their omission, the fact that the Sixth (the *Tragic Symphony*) is very seldom heard, even in Germany, and that the Seventh is almost equally unfamiliar in America.

The Eighth, which is usually taken as completing the second cycle, is a huge cantata on two somewhat strangely associated texts: the old Latin hymn *Veni, creator spiritus* and the closing scene of the second part of Goethe's *Faust*, which extols the Ever-womanly. The choral and instrumental forces demanded for this work are so great that it has been dubbed, not unaptly, "The Symphony of a Thousand." Although this work is regarded in Germany as the summation of Mahler's effort, it is infrequently heard in America — not merely because of the huge forces required, but probably because Americans are not generally familiar with the last part of *Faust*.

The Song of the Earth, however, which vies with the Eighth for supremacy in German favor, is quite frequently heard in this country. Some description of it must therefore be attempted.

It is held to begin a third cycle of symphonic structures. But that cycle is incomplete, ending with the Ninth Symphony and the unfinished Tenth. A new manner — more apparent in the Ninth than in *The Song of the Earth* — appears in this third cycle. The first cycle, as we have seen, is all but programmatic. The second closes with the identification of the Creative Spirit with the Ever-womanly. Yet this apparent descent from the celestial to the earthly region as the scene for the attainment of spiritual desires does not imply any degradation of those desires. And *The Song of the Earth* — which again seems to return to the manner of the parable — is also surely intended to be taken, not as an abandonment of the spiritual ideal of the composer, but as a search for it (and perhaps the discovery of it) in a still more humble region.

The texts for the six songs — three for tenor voice and three for alto — are from *The Chinese Flute*, a free translation by Hans Bethge of old

Chinese poems. The songs are no longer incidental or subordinate movements in a predominantly instrumental symphony. They are the core and substance of the whole work. And it is significant that Mahler entitled his piece a symphony. For although the orchestral texture is generally abated to an appropriate thinness while the voices are actually singing, it is filled out to full richness in the long and meaningful interludes, which are themselves the germs and sprouts of the songs, containing the implications which Mahler read into the chosen poems.

I. THE DRINKING SONG OF EARTH'S SORROW

The first song — or the first movement of the symphony — is entitled *Trinklied vom Jammer der Erde* (The Drinking Song of Earth's Sorrow). The movement is fundamentally in A minor, a key that for Mahler seems to have symbolized broadly the bitter and the degrading emotions. This quality, however, is not in the foreground of the picture, which has much of the somewhat factitious energy of intoxication. Four horns announce at once the theme shown below at A, to which the violins add a pattern equally important — the descending notes A-G-E, bracketed in the illustration. The prelude is short, and the tenor voice enters with full energy into the dubiously joyous orchestral fabric. I have again ventured to offer my own translation, which fits the rhythm of the voice, and is somewhat nearer the sense of the original German than is the translation in the score:

Now gleams the wine in yon golden beaker,
Yet, do not drink: I'll sing for you a song!
The Song of Sorrow
Shall laughingly in your heart be resounding.
When that sorrow nears,
Then lie waste the gardens of the spirit;
Then wilts and dies all pleasure and all song.
Darkness is all living and all death.

The somber and impressive melodic line for these last words, whose original author was Li-Tai-Po (702–763), is quoted at B. The orchestral interlude suddenly and almost brutally resumes the opening motives and continues for about the same time as the prelude. Then the voice goes on:

Lord of this mansion!
Your cellar hides a fullness of gold-glistening wine!
Here, though, this lute I call mine!
To pluck the lute and to empty the beakers —
Those are the things that go together.
One brimming bowl of wine at its right time

Has more worth than all the kingdoms of this world.
Darkness is all living and all death.

The last line has an impressive darkening of the phrase to which it was first sung, and the orchestra continues on this motive. The muted trumpet carries on with the three-note motive bracketed in Quotation A; then the violins begin a figure on the rhythm of the vocal phrase set to the words "has more worth" and build a considerable climax, sinking at last, on the three-note motive, to C minor. The song goes on:

The heaven is blue forever, and the green earth
Will last for aeons and blossom in spring.
Yet thou, O man, how long is thy life?
Not a hundred years shalt thou taste the pleasure
Of all this empty show of worldly living!
Behold, down there! In the moonshine on the tombstones
Crouches a fearful and a ghostly form.
An ape 'tis! Listen to his howling,
It pierces through the sweet perfume of living.
Now take your wine! 'Tis now the time, companions!
Empty your golden beakers to the dregs!
Darkness is all living and all death!

The brief postlude is on the opening motive.

II. *DER EINSAME IM HERBST* (AUTUMN LONELINESS)

The second movement, sung by the alto voice, begins with a creeping figure in the violins alone, against which the oboe plays a weary melody (Quot. C, below) whose line often exhibits the three-note figure bracketed in Quotation A — of course, differently rhythmed. All this is background for the voice, which often uses the descending scale motive with which it begins. The Chinese text is after Chang-Tsi (*c.* 800):

The fogs of fall lift bluish from the sea,
And stiff with rime are all the grasses standing;
You'd think it was an artist, strewing jade-dust
Over the lovely blossoms of the field.

An interlude, begun after the second line by the horn, expands the oboe motive of the beginning, and a new motive in oboes and clarinets in thirds follows the end of the stanza.

The sweetness of their perfume is departed;
A freezing wind now bends their dry stems earthward.
And soon the withered golden lotus-petals
Will fall and lie upon the water there.

There is warm orchestral commentary for a few bars. Then:

My heart is weary. And my tiny lantern—
Its candle gutters: thus it bids me think of sleep.
I come to thee, faithful home of quiet!
O give me rest, I need to be refreshed!

The creeping violin figure with its accompanying oboe melody returns, and the voice mingles with their duet:

I weep so oft in hours of lonely sorrow;
The autumn drags on forever in my heart.
O sun of true love, wilt thou shine no more
To dry my bitter tears—gently to dry them?

The passionate outburst of the words is fully realized in the music. Then the creeping figure with the oboe melody makes the epilogue.

III. *VON DER JUGEND* (OF YOUTH)

The horn blows long, reiterated F's; flute and oboe begin a lithe figure that migrates to flute and piccolo when the clarinet starts a kind of dance rhythm beneath them. (The figure, quoted at D below, still embodies the three characteristic notes, inverted.) Then the tenor sings another poem of Li-Tai-Po, on a strain that is itself of the texture of porcelain (Quot. E).

Midway in the tiny lakelet
A pavilion stands that's all
Of white and greenish porcelain.

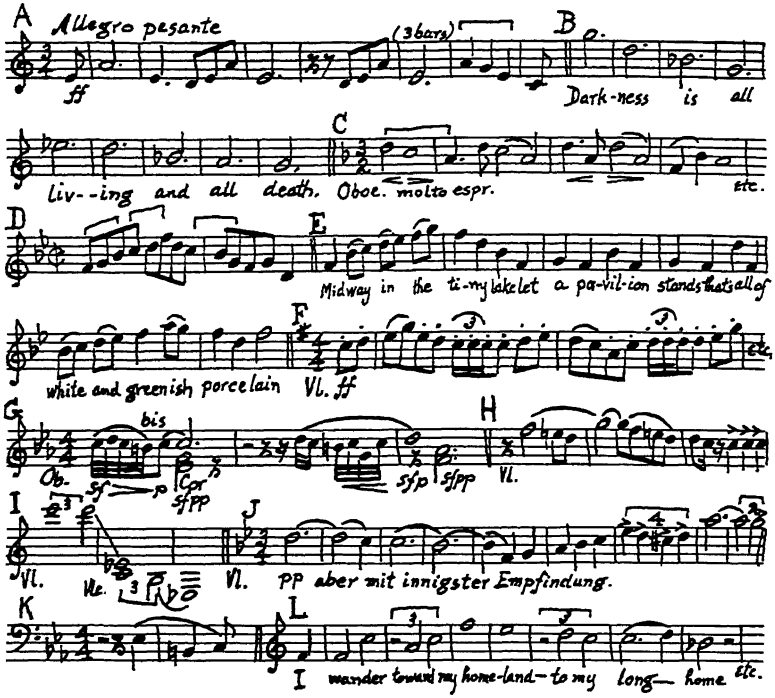
Like the back of a crouching tiger
Curves the bridge of jade, outreaching
O'er the pond to the pavilion.

In the little house are sitting
Well-robed friends, some drinking, chatting,
Others writing little verses.

From their arms silk sleeves are slipping
Backward, and their silken caps are
Falling gaily to their shoulders.

The flow or the chatter of eighth-notes has been almost incessant; now the sound is smoother and the pace slower:

On the tiny lakelet's quiet
Water surface, all is pictured
Wondrously in mirrored image:

And then, all at once, the faster tempo returns:

Mahler, *Das Lied von der Erde*

Everyone stands on his head in
The pavilion that's all made of
White and greenish porcelain.

IV. *VON DER SCHÖNHEIT* (OF BEAUTY)

This poem is again by Li-Tai-Po. The scene, vivid even in the words, is wonderfully illuminated by the music: a trilling in the flutes, a dance measure in the violins, and a quiet pom-pom in the horn begins it. The contralto sings:

Tender maids are picking blossoms,
Picking lotus-blossoms by the flowing river.
'Tween the bushes and leafage there they sit
Gath'ring blossoms in their laps and calling
Mischievous quips to one another.

Golden sunlight weaves around the fair ones,
Mirrors them again in clearest water.
Sunshine mirrors, too, their slender bodies—
Of their eyes gives fair reflection,

And the zephyr lifts with soft caresses
Flowing draperies from their rounded arms.
Floats their magic
And alluring perfume on the air.

Now there comes a sudden excitement in the orchestra. It is not very definite, but it is very expectant. The new rhythm, appropriate to the ensuing scene, is shown above at F. When we are thoroughly roused, the voice goes on:

O see, a company of fair young boys there,
Riding beside the stream on mettled horses,
Gleaming in the distance like the sunbeams;
Now through the tangle of the greening willows
Canters that gallant company!

and the orchestra gallops and prances as the riders near us.

The horse of one now neighs delightedly
And shies and snorts away;
Over flower and grass the heavy hoofs are trampling,
Stamping down in sudden storm the tender, drooping blossoms.
How they toss up their manes and mill about
With hotly steaming nostrils!

But now the tempo is suddenly retarded, and we look to the girls once more:

Golden sunlight weaves around the fair ones,
Mirrors them again in clearest water,
And the fairest of the tender maidens
Sends long, loving glances after him.
All her proud demeanor is only pretense.

The music becomes quite calm, with a quietly undulant figure in the violins that weaves about the last words of the voice:

In the iridescence of her great eyes,
In the darkling of her burning glance,
There vibrates still all the pain of her awakened heart.

The orchestral epilogue is delicately sympathetic.

V. *DER TRUNKENE IM FRÜHLING* (WINE IN SPRING)

The literal English would be "The Drunkard in Spring." The song is given, of course, to the tenor — a rather ribald text after Li-Tai-Po, whose parabolic meaning at first seems almost hidden in the literalness of the music:

If life is but an empty dream,
Why all this moil and toil?
I'll drink till I can drink no more
The blessed livelong day!

And then, when I can drink no more—
Both mouth and spirit full—
I reel on till I reach my door
And sleep so wondrously!

And what is that that wakes me? Hark!
A bird sings in a tree.
I ask him if the spring has come:
It seems to me a dream.

The birdie twitters, "Yes, the spring
Is here—it just came, over night."
With all my soul I listen then,
But birdie sings and laughs!

I fill my beaker up anew
And drain it to the dregs,
And sing until the moon lights up
The whole black firmament!

And then, when I can sing no more,
I go to sleep again.
What is't to me that spring has come?
Just let me drunken be!

The strongest hint of a meaning beneath the surface comes with the words in answer to the bird, "With all my soul I listen then." But it is enough to know that this song too is a parable.

VI. *DER ABSCHIED* (THE FAREWELL)

This, the summation of the "symphony" has a text after Mong-Kao-Jen and Wang-wei (eighth century). There is first a low, slowly recurring boom of C's. Then the oboe begins a figure of ornament (Quot. G) around the same note, and the horns at last define the C-minor triad against it. The figures show signs of becoming melodic—the horns with their thirds making little two-note descending groups, and the oboe widening the compass of its figure. The direction at the beginning was *Schwer* (Heavy); and that is still the character of the melody in the violins (Quot. H) that at length begins to grow out of the figures. The harmonies are chromatic, and the mood (but not the melody) of the phrase from the first song, "Darkness is all living and all death," seems to lurk in the fabric. Against

the same figures in horn or oboe, the contralto begins *In erzählendem Ton ohne Ausdruck* (In a narrative tone, without expression):

The sun goes down behind the mountain ranges.
On all the valleys evening is descending
And its deep shadows bring refreshment, peace.
Oh, see! As if it were a silver boat
The moon rides up to sail the heaven's blue lake.
I feel the breathing of a gentle wind
Behind the pine tree's shadow!
The brook sings its well-being in the darkness,
The flowers grow paler with evening light.

The oboe's figure, before the entrance of the words "The brook sings" etc., began to be supported by quiet undulations in the strings, and these have continued throughout. But when the voice pauses, the violins take over the mood and intensify it, and at the climax there appears a drooping three-note motive (Quot. I) that compresses much eloquence into this narrow frame. The former figures begin again, and the voice goes on:

The earth is breathing, full of rest and sleep.
All our yearning now is dreaming.
All weary mankind goes homeward,
There, in sleep, forgotten joy
And youth to learn anew!

The orchestra sings briefly of these things, in reshapings of the earlier instrumental strains. Then:

In silence all the birds perch on their branches.
The world's asleep!

Accompanied only by a flute and a low A in the basses, the voice goes on:

A cooling breath blows in my pine tree's shadow,
And I stand here awaiting my friend's footsteps.
I wait to say to him the last farewell.

After the recitative, the measure becomes triple, and in gradually hastening speed the violins take up a new, flowing strain (Quot. J). To this melody the voice begins:

I'm longing now, my friend, to be beside thee
That we may feel the beauty of the evening.
Why linger? Thou'st left me long alone!
I wander here and there and strike my lute up
On paths all cushioned with the softest grasses.
O beauty! O endlessly loving- living-maddened world!

The passion continues in the orchestra and then sinks to a murmur out of which the booming C's of the opening emerge. A bitter, three-note motive on the diminished fourth (Quot. K) appears and after an uncertain period of harmonic seeking develops into a somber march that is long continued. When it has died away the voice resumes, again without expression:

> Down from his horse, he offered him the drink,
> The farewell drink. And then he asked him where
> His road lay, and also why it must be so.
> He spoke, with his voice all thick and veiled: Ah, my friend,
> To me, upon this earth, was Fate unkind!
> Where go I now? I go, I wander in the mountains.
> I seek some solace for my lonely heart.
> I wander toward my homeland — to my long home,
> Nor shall I ever roam those distant pathways.
> Still is my heart, awaiting its last moment.
> The blessed earth is everywhere abloom with spring — it greens
> Anew! And everywhere and always shines the far blue distance!
> Always . . . Always . . .

The final ecstasy, long and wonderfully sustained, begins with the words "I wander toward my homeland — to my long home" (Quot. L). There is no epilogue, but only a final breath.

MENDELSSOHN

THE first of Mendelssohn's symphonies — the first, that is, to be counted in the list of five — is a remarkable piece for a fifteen-year old boy, but is hardly more than that. Nor was it his first essay in that form. Indeed, there were twelve lesser symphonies, most of them for strings only, which had been performed by members and friends of the Mendelssohn family at the fortnightly Sunday morning musicales that had early become a regular occasion. Felix conducted his pieces, even when he was so small that he had to stand on a chair to be seen by the players.

What is called his First Symphony was written in March 1824. It is in C minor, but nothing of the fire that blazed in Beethoven when a thought in that key seized him is to be found in this piece. It has long since disappeared from the orchestral repertoire.

The Second, in the conventional order, is the *Lobgesang* (Hymn of Praise). Since the composition of the *Reformation Symphony* preceded it by ten years, and since the Italian Symphony was brought to playable condition in 1833, the *Lobgesang* is properly the fourth. The *Reformation* and the *Italian*, however, were published posthumously (the *Reformation* after the *Italian*) and hence are called the Fifth and the Fourth. The *Lobgesang* was written in 1840, and is as skillful as one would expect from a thoroughly competent composer who had already written one successful oratorio (*St. Paul*) and a part of another (the much finer *Elijah*). The piece is really entitled "Symphony-Cantata." It is far more a cantata than a symphony, so that it is mentioned here only in order to explain the apparently erratic numbering of Mendelssohn's symphonies.

The *Reformation Symphony* was composed in 1829–1830 as a contri-

bution to the tercentenary celebration of the Augsburg Confession, an event scheduled for June 25, 1830. It was not performed on that occasion, however, nor was its subsequent fate of the happiest. Indeed, its first performance was in Berlin in 1832, at a benefit concert for widows and orphans. It had little success, and Mendelssohn seems to have taken singularly little interest in it thereafter.

Symphony No. 3, in A minor (*Scotch*), Op. 56*

The idea of a symphony with Scotland as its theme or its background had occurred to Mendelssohn during his first professional visit to Britain. Like all his tours, this was also a social conquest; but amid all these gaieties and distractions, serious contemplation was going on.

"In the evening twilight we went today" — the letter from which I quote was written on July 30, 1829 — "to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner where they murdered him. The chapel close to it is now roofless; grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and moldering and the bright sun shines in. I believe that I found today in that old chapel the beginning of my *Scotch Symphony*."

Holyrood is indeed a melancholy ruin, and while it is not literally pictured in Mendelssohn's theme, that melancholy which belongs also to the alluring and yet forbidding hills of "Auld Reekie" (as the Scot, with dour affection dubs his misty homeland) is unmistakably portrayed. The beginning is very quiet and without evidence of immediate strain. The theme (*Andante con moto,* A minor, 3-4 time) has only natural curves and natural harmonies, and it has the organ-like quality of the wind-choir. (The violas double the theme, but their tone is subordinate.) It is also perfectly symmetrical— an eight-bar strain with an "open" cadence, followed by the repetition, an octave higher, of the first four bars with a slightly altered, "closed" cadence. As if in comment on this very objective music, the violins now speak in recitative-like melody, and as they go on

* This is properly the fifth of Mendelssohn's symphonies. It was finished only in 1842, and was first performed at Leipzig on March 3 of that year. In June Mendelssohn conducted it with the London Philharmonic Orchestra, where, like all Mendelssohn's music, it was enthusiastically received. A week later he paid his respects to Victoria and Albert at Buckingham Palace, and on a second visit, shortly thereafter, he obtained permission to dedicate his new work to Her Majesty.

the opening phrase of the theme is interjected in various imitations. The second half of the theme at length appears complete and repeats its sober cadence with a few bars of preparation for the main movement. (Eight bars of the theme are shown at A, below.)

The main theme of the movement is rather subtly derived from that of the Introduction. The disguise is pretty complete, for the rhythm is changed (*Allegro un poco agitato*, 6-8 time) and the resemblance is confined to the first bars; but it can be seen in the quotation at B. The sobriety of the Introduction is maintained by the dwelling on E and C, between or around which the motion of the other notes is confined. The lilt of the usual 6-8 dance figure, which this rhythm much resembles, is curiously subdued by the use of two sixteenths on "three" of the measure instead of the eighth preceded by the sixteenth.

After a considerable spinning out of this theme in unbroken *pianissimo*, a new curve in the cadence and a gradual crescendo bring an episode (*Assai animato*) which by contrast seems violent. (The drive of the two sixteenths toward the following quarter, which weighted down the lilt of the main theme, here becomes powerful.) When this breaks off, fragments of the main theme make transition to the second subject (quoted at C). It first appears in the clarinet in E minor against the characteristic figure of the main theme in violas and 'celli. There is no great relief from the melancholy tone so far maintained, for although the violins take up the theme in C, its end seems irresistibly attracted to E minor. It is dialogued for some time between strings and wind.

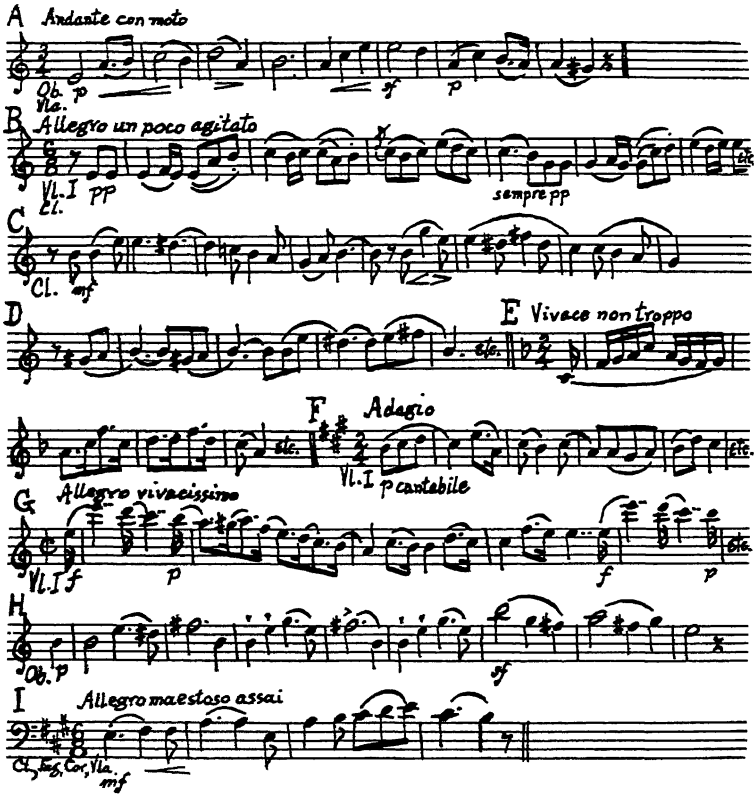
Now comes a confused and rapidly swelling murmur which swiftly rises to a forceful mingling of the rhythmic figure of the main theme with the cadence figure of the second subject. This is in preparation for the closing theme (Quot. D) — the most lyrical note to be struck thus far in the movement. It resembles the main theme, although the resemblance is more apparent to the feeling than it is to the analytical eye. The close is in E Minor.

The development begins in C sharp minor with a two-bar reiteration of the main theme. This loses momentum for a moment, but quickly gathers it again, rising to a purposeful roar. Now the basses take up the main theme in C minor, and a bar later the flute and oboe play against it, *cantabile*, the second subject. Other instruments take up the same combination of themes in other registers, coming at length to a climax on an imitation between strings and wind of the phrase heard first at *Assai animato*. The closing subject, suddenly *piano*, follows in dramatic

contrast; and with gradually lessening tension little fragments of the main theme lead to the recapitulation.

Now the main theme is enriched by an added accompanying strain in the 'celli. The approach to the second subject is much shortened (the *Assai animato* doesn't appear at all), and that theme is somewhat differently presented. The murmuring that led to the closing subject is also abbreviated. The closing subject is, of course, in A minor.

The Coda begins, as did the development, with a gradually rising harmonic sequence; but the substance is here expanded, culminating in the *Assai animato* that was omitted from the recapitulation. The end, nevertheless, is on a sudden note of quietude, and the close of the movement is made by repetition of the opening strain of the initial *Andante.*

The Scherzo (*Vivace non troppo*, F major, 2-4 time) appropriately follows the rather contemplative first movement. Against incessant six-

Mendelssohn, Symphony No. 3, in A minor

teenth-note staccato chords, the characteristic interval of the upward fourth which opened the symphony is several times ejaculated by the winds as a preliminary to the theme, which begins with the same interval. Its brisk motion and its contour suggest Scottish folk dance and its tone reminds us of the bagpipe.

One is tempted here to compare this symphony, as the intended portrayal of a foreign scene, with Dvořák's symphony *From the New World,* where the themes are often intended to reproduce, in original melodies, the spirit of what the composer thought to be native American tunes. The Scherzo is Mendelssohn's only attempt in that direction, the rest of the music suggesting what he felt in response to the scene, rather than what he saw.

The main theme is quoted at E. The form of the music is not that of the conventional Scherzo (nor does Mendelssohn use that term as a title), but may be seen as a kind of condensation of it.

The excitement of the opening dance is whipped up continuously to a climax; then follows a second theme — a downward scale, staccato, with a quirk at the end, in the strings, that generates a spate of antic sixteenths in the winds and ends in a light quickstep; then a development of the main theme; then the second theme, in F minor, briefly developed; then, for some time, both together or in alternation, with great vigor; and at the close a smoothing out of the figure of the main theme into a kind of cadenza of flowing legato sixteenths and the tiptoeing of the dancers out of sight.

The *Adagio* (A major, 2-4 time) is approached, again without real pause, by a colorful transition from the F major of the Scherzo. Pizzicato lower strings and quiet harmonies sustained in clarinets and bassoons accompany the songful melody of the first violins (shown at F). The purists greatly admire the way in which only the soberer intervals are used until near the end, where the major seventh (A up to G♯) then has strong impact. The tone of the melody is elegiac, so that there is no incongruity in the emergence of a marching rhythm (already hinted at in the transition from the Scherzo) into the high tenseness of a funeral march. The actual march is kept to the dimension of an episode, but when the main theme returns thereafter its somber character has been illuminated, and the developments that follow, and especially the quiet close, complete the elegiac impression.

The outbreak of the Finale, after the long final chord of the *Adagio,* comes with an exhilarating shock. Tastefully, only the high points of the

rhythm are loud, and the theme (quoted at G) is more graceful than energetic. (Mendelssohn was more interested in the graces of life than in its starker energies.) This theme has a pendant phrase (not quoted) in which the four quarter-notes that incessantly mark the rhythm of the march become thematic. This soon incites a general crescendo that rises to another subtheme of fiery energy; and this, culminating against a great blare of G's in the initial rhythm of this subtheme, makes the transition to the true second subject (Quot. H). The second subject is played by the oboe, in E minor, the harmony being at first only in two clarinets, with *tremolando* B's in the violins for bass. The theme is repeated with a singularly effective high B in the flute pointing up the pedal note of the violins. The orchestra counters with a sturdy tutti; the second subject returns but is soon overwhelmed, and the tutti with increasing energy brings the exposition to a close.

The development naturally does not attempt to outdo this conclusion in sonority. The themes of the exposition are taken up in their regular order and are dealt with in lucid and ingenious ways. At length a crescendo is allowed to begin which brings the second theme (G) to a stern intensity, and thereafter there is recapitulation — the same in contour as the exposition but with varied orchestration. It runs into the high sonority of the closing tutti of the exposition, and we expect the end of the movement to be on this note.

Instead, there is a surprising diminuendo; the second theme is quietly recalled, and the music fades almost out of sight — as it turns out, in anticipation of a quite new theme, *Allegro maestoso assai,* 6-8 time, and in A major. (Four bars are quoted at I.) The theme first appears in clarinets, bassoon, horns, and violas, low in register and with a still lower figure of sixteenths in the 'celli. This texture, although much thickened as the expansion of the new theme goes on, is maintained throughout.

Symphony No. 4, in A major (*Italian*), Op. 90

This symphony was begun during Mendelssohn's Italian sojourn of 1830–1831, and like the *Scotch Symphony* it reflects his impressions of a foreign scene. He eagerly acquainted himself with the countless treasures of art and learned much that was new to him of the music of Italy, both ancient and modern. It is apparent, however, both from his music and from the letters in which he describes his experiences, that the young man of twenty-one was more impressed by the brighter side of Italian life than by the profounder suggestions of a significant artistic past. His im-

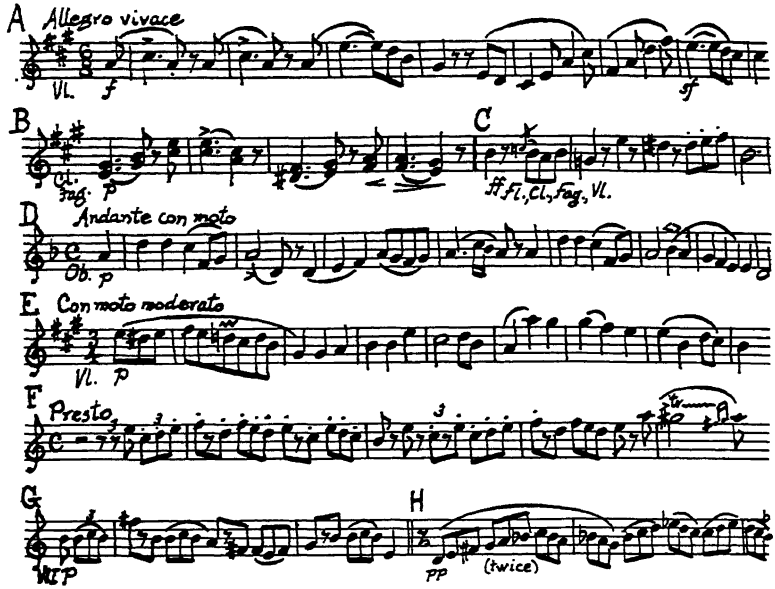
patience with Gregorian music seems a little shocking, in our day, when that music has been lovingly resurrected and is admired as an astounding achievement of anonymous and — if this is not a contradiction in terms — unconscious artists.

The symphony was not finished in Italy, the slow movement proving a stumbling block. By 1833, however, it was ready, in its first draft, and it was performed under the composer's direction, by the London Philharmonic Society, in May of that year. The approval was high, but it did not remove his doubts. Indeed, he felt to his dying day that the symphony was not yet finished. Hence it was published posthumously, as the Fourth Symphony, although the *Scotch Symphony*, called the Third, was not completed until 1842.

Two bars of the chord of A major, swiftly reiterated in the winds, establish the accompaniment of the principal theme (*Allegro vivace*, 6-8 time), announced by the violins in octaves. This light-hearted strain (quoted at A, below) is continued by an expansion of its first phrase and eventuates in a swift figure of eighth-notes that at intervals underlie the further expansion of the thematic phrase in the winds; this is so long continued that a repetition of the theme itself is gratifying; and even this is again expanded before the final transition to the second theme is made.

This appears in the clarinets and bassoons, in the key of E. It is as light-hearted as the main theme, and more mellifluous, being mostly accompanied in thirds; and it is expanded in a similar way. (Four bars of the theme are shown at B.) When it has subsided, the clarinet begins to remind us of the main theme, calling out its first phrase in augmentation, and a palpable variant of that theme brings the exposition to a close.

The development begins with the figure of eighth-notes mentioned as accompanying the main theme, treated very lightly in a kind of loose *fugato*. At length, however, the subdued excitement will no longer be contained, and a crescendo leads to the introduction of a new melodic strain, quite in the character of the rest but even more infectious. (Its essence is quoted at C.) This alternates with snatches of the main theme, building a high climax, then diminishing, and rising once more to begin the recapitulation.

This is much shortened, the figure of eighths, extended, taking the place of much of the repetition of the main theme, and the second subject being warmed by entrusting it to the violas and 'celli. The new theme (C) is also not forgotten, and it plays a considerable part in the Coda, which little by little grows more animated.

Mendelssohn, Symphony No. 4, in A major

The slow movement, which gave Mendelssohn so much trouble, reveals nothing of that effort to the critical eye. It is in D minor, *Andante con moto,* 4-4 time. Upper strings and winds, *forte,* announce an insistent rhythm on the note A; then the basses and 'celli, *piano,* begin a staccato figure against which oboe, bassoons, and violas, without other harmony, sing the hymnlike march tune that has caused the movement to be dubbed "The Pilgrims' March." (It is shown at D.) Moscheles said that the theme was an old Bohemian folk song. The tune is indeed somber, and it hardly reflects the atmosphere of sunny Italy. (May it have been a consciousness of this incongruity that troubled the composer?) The theme is repeated at once in the higher octave, with two flutes weaving fluid obbligato lines between the violins; and the same treatment is given the second strain which adds four more bars to the tune and then reverts to the last four for its conclusion.

Now the insistent A's of the beginning turn into an interlude that presently leads to the brief and relatively unimportant subtheme. It is in A, mostly in the clarinet, and seems really more like the momentary emergence into prominence of the former obbligato wind phrases than like a contrasting theme. The main thought recurs, in A minor but with a new contour — really a brief development of this thought; then the subtheme,

also somewhat inflected; then the interlude, which fades from sight before the staccato bass disappears.

The third movement (*Con moto moderato*, A major) is not a Scherzo, but a Minuet with a gracefully flowing theme (shown at E) that is unrelieved by any strongly contrasted phrases. The second part of the Minuet is so far developed that it is not repeated. The Trio is in the horns and bassoons (in contrast to the Minuet, which is predominantly in the strings), and the fiddles have no more than a single tripping figure, later repeated by the flute. After the repetition of the Minuet, the rhythmic figure of the Trio is suggested in the brief Coda.

The last movement is entitled Saltarello. This is a swift and excited dance, popular in Rome. It is performed by a man and a woman, the latter holding up her apron throughout. The step is quick and hopping, and as in the Tarantelle the pace is gradually accelerated.

The music (*Presto*, A minor, 4-4 time) marks the exciting rhythm for a few bars, preparatory to the theme (Quot. F) which is first played by two flutes in thirds. For transition to the second theme the triplet figures are replaced for a moment by more incisive eighths; but the scampering triplets rule, throughout the movement. Even the second theme (suggested at G) has precisely the same rhythmic figures as the first; but their melodic pattern is sufficiently contrasted to be interesting, and the activity is presently reduced, the "squarer" rhythm of even eighths and of four stamped beats occasionally suggesting varied steps.

There is a brief recall of the first theme. Then the first and second violins, in alternation, present a third theme (Quot. H) — still in triplets but now legato, with light punctuation of the beats of the measure in the lower strings. This, after being long held to its original *pianissimo*, at last grows louder; all the strings take up the swift motion, swooping intoxicatingly up and down, and there is a brave stamping after the main theme, at the height of the excitement, has suddenly been recalled. But there is no tedious repetition of the first and second themes, nor is there any attempt to build up another climax for the end. Instead, there is a general diminuendo, and only in the last five bars is the volume allowed to grow again to *forte*.

Overture to *A Midsummer Night's Dream*, Op. 21

Mendelssohn's attempts at opera began and ended very early. Along with his childish efforts toward the symphony went also a number of operettas, performed, like the early symphonies, at home in the music

room of the big house at No. 3, Leipzigerstrasse, in Berlin. And just after the C-minor Symphony, which is known as No. 1, he composed a full-length comedy opera, *The Wedding of Camacho*, which was performed on April 29, 1827. It was a vehement *succès d'estime*, but no more; for the tenor fell ill on the day of the announced second performance, which was then so indefinitely postponed that it never came off. Nor did the composer apparently feel any resentment over the failure.

That he could hardly have possessed the peculiar gifts of the successful opera composer is evident, perhaps, in this lack of interest rather than in the failure of his first real attempt. But he was not wholly without the sense of drama and produced incidental music, not only for *A Midsummer Night's Dream*, but for the *Antigone* of Sophocles, for Racine's *Athalie*, and for Goethe's first *Walpurgis Nacht*. Felix and Fanny (his elder sister, likewise musically gifted) had made the acquaintance of Shakespeare through Schlegel and Tieck's remarkably faithful translation, and the Overture to this most exquisite fancy (in which Hazlitt boasted that he could find more lyric gems than in the whole array of French literature) was the spontaneous result.

It was first written (and first published) as a piano duet; but the orchestral version is dated August 6, 1826, and must have followed hard upon. Felix was seventeen years old. It is no wonder that every musician of note from Moscheles (his teacher and friend, and thus possibly a prejudiced witness) to the aged Cherubini (whom Mendelssohn described as an extinct volcano, and who would hardly have been swayed by unruly sentiment) was forced to expressions of wonder. It is true that Wagner, much later, voiced a certain doubt. For him the flittering figures in the strings at the opening, which were generally understood as portraying dancing fairies, resembled rather a swarm of insects buzzing in the summer air. (But Wagner, it must be remembered, did not like Mendelssohn.)

The youth seemed unspoiled by the praise showered upon him. He seemed always modest about his achievements, and always eager to better his work. Yet it must be admitted that he did not grow greatly in artistic stature after this seventeenth year. The twelve later numbers of music for Shakespeare's play were written only in 1843, when he was twice as old; but except for the Nocturne, which remains unique in Mendelssohn's output, these pieces show neither a fuller mastery of the technique of composition (which, indeed, could hardly have been expected) nor any more subtle imaginative grasp of the subject.

The delicate fairy dance forms the principal subject of the work. A sudden outburst begins an episode that leads at length to the second theme, begun in the clarinet, in B major, and completed by a warm strain in the strings. It is repeated immediately, with richer orchestration, and is followed by a swelling transition that leads to a so-called Bergamasque Dance (the word suggests the clownish manners reputedly characteristic of the peasants of Bergamo). Here, in the heavy low B's of the ophicleide and other instruments, some say we are to hear the braying of Bottom; but that love song seems to me to be much more clearly represented by the Ee-áw, Ee-áw of the downward leap of a ninth (D♯ to C♯) — and even of longer intervals, later — in strings and clarinets.

This is the "closing subject" of the form. The development begins with the fairies, who dance with incredible lightness and perform many charming harmonic evolutions. A sudden loud note occasionally bursts out, but there is no other matter of importance in the whole section. The recapitulation is regular, and the Coda makes as if to end with a blare; but the fairies magically silence the noise, and they disappear in the moonlight.

Overture, *Fingal's Cave*, Op. 26

In the summer of 1829 Mendelssohn visited the curious cavern which he celebrates and doubtless in some measure describes in this overture. One of his companions on the journey described the place thus: "A greener roar of waves surely never rushed into a stranger cavern — its many pillars making it look like the inside of an immense organ, black and resounding, and absolutely without purpose, and quite alone, the wide gray sea within and without." And the sight so stirred Mendelssohn's imagination that twenty-one measures of the overture's beginning were written down on the spot and sent off to his family "to make you understand how extraordinarily the Hebrides affected me." This first inspiration, however, had to be worked over and pondered for a long time before the music could satisfy its creator.

It was "completed" in Rome, on December 16, 1830; but two years later he still thought the middle portion "too stupid," and complained that "the whole working-out smells more of counterpoint than of train-oil, seagulls, and salt fish, and must be altered." Its improvement, at any rate, was rapid enough so that the overture was played at a Philharmonic concert in London in May 1832. Its reception was very favorable, and — with the exception of the Violin Concerto — its fate has been the happiest of all of Mendelssohn's works. Even Wagner, by no means an uncritical

admirer, declared flatly that "the Hebrides overture is one of the most beautiful pieces we possess." And he amplified this opinion thus in a letter to Edward Dannreuther: "Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of the passage where the oboes rise above the other instruments with a plaintive wail, like sea winds over the seas." (This passage, by the way, is hard to identify precisely.)

There is no preamble. The main theme (that which he invented on the spot) is first set forth in the lower strings and bassoons. It is really a figure, only a bar long, that is woven into the texture of subtly changing harmonies, whether as leading idea or as mere accompaniment for an episode that is probably the passage Wagner referred to, until the second theme appears.

This is in the 'celli, clarinets, and bassoons, in D — simple and tranquil, beneath a murmured harmony in the fiddles. It is repeated in the violins, its final high D having an unexpected harmony against which the main figure appears. In this way the first extended outburst of force is incited, on another new variant of the main figure. (This is the closing subject of the exposition.)

The development has first the main figure, *piano*, alternating with a loud fanfare from the closing outburst, several times repeated; then a snatch of the closing subject which breaks off disconsolately and returns to contemplate the main theme. This, growing suddenly excited, gets into F minor; then strings and winds have a swift and rather saucy dialogue on the main figure; the closing subject returns with full force, and the recapitulation begins. This is much abbreviated; but when the statement of the second theme is complete, an excited Coda, *Animato in tempo*, begins, that makes much use of the main theme, the fanfare, and other details incidental to a brilliant close.

This piece is not "program music" in the sense of an attempt to describe or portray visible nature. Rather, it fulfills the aim that Beethoven avowed for his *Pastoral Symphony* — more the expression of feeling than painting. The odor of counterpoint, at any rate, is not apparent; and while that of salt fish is certainly attenuated, it is not, for the imaginative nostril, wholly absent.

Concerto for Piano and Orchestra No. 1, in G minor, Op. 25

For many long years this concerto was among the prime favorites of pianists and public alike. Its brilliancy, thoroughly characteristic of the

composer; its clarity of design and expression; its considerably romantic tone, especially in the slow movement — all these were qualities possessing sufficient appeal to *épater le bourgeois* until the more dazzling virtuosity of Liszt outshone Mendelssohn's feebler sparkles. It was written in 1832. Although it is called Concerto No. 1, it was preceded, like the First Symphony (which the composer counted as his thirteenth), by several youthful efforts in the same form: a concerto for piano and strings in A minor and two concertos for two pianos and orchestra in E major and A major.

There is no long opening tutti, but only a rapidly swelling introductory crescendo on a rising scale which impels the solo to an outburst in octaves. These alternate with brilliant figures in sixteenths. At length the orchestra announces the principal subject in all its somewhat grandiose energy. Thereafter the curve of excitement tends downward toward the gentle, truly romantic second theme. Occasional interjections of the descending octave motive (the main theme) reassert the brilliant character, and the brief development is mostly in a vivid vein. The recapitulation is shortened, yielding to a bridge passage (rather than a Coda) which, with occasional fanfares, leads without pause to the slow movement.

This is a very Mendelssohnian *Andante*, in E major. The 'celli take the lead in establishing the mood, and the contrast between their tone and that of the higher octaves of the piano is effectively set forth. The climax is lyrical rather than dramatic, and the movement ends with loud *tremolandi* in the solo, beneath which violas and 'celli recall the theme. The hint of drama is too subdued to appear incongruous.

The Finale, in G major, has for preamble a vivid Introduction, *Presto,* in which the extremest virtuosity of that day is exhibited. The main theme is a march tune, very high-stepping, which imparts its brilliancy to most of the movement. The only unusual feature is a reference, at one point, to the second subject of the first movement. The hand of the composer of the *Midsummer Night's Dream* music is apparent in the whole work, but especially in the Finale.

Concerto for Violin and Orchestra in E Minor, Op. 64

Like the first piano concerto, this was preceded by youthful efforts in the same form — two, which were never published. But while there is a Second Piano Concerto (in D minor — never much of a favorite), this is the only mature concerto for violin. It was finished in 1844, but was apparently conceived in 1838. In that year Mendelssohn wrote to his friend Ferdinand David, the famous violinist, "I should like to write a violin

concerto for you next winter. One in E minor runs in my head, the beginning of which gave me no peace."

But although the idea was there, the actual composition did not begin until more than a year later. There were many distractions, probably the chief of which was his appointment as director of an Academy of the Arts, proposed by William IV of Prussia — a post which gave him no end of annoyances. In 1839 Mendelssohn replies, evidently to a reminder from David: "Now that is very nice of you to press me for a violin concerto! I have the liveliest desire to write one for you, and if I have a few propitious days I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that? The whole first solo is to consist of the high E!"

The concerto is in three movements, so made that the whole work is played without pause. Omitting entirely the long introductory tutti of the classical form, the solo enters at the second bar with a theme which for Mendelssohn marks the essence of passion. It is at once developed, and rises to full intensity in a vigorous tutti. Now a brilliant bridge passage, with some fascinating double-stopping for the solo, leads to the second subject — a tranquil melody first sounded by the clarinets against the sustained low G of the violin. But the solo has it in its turn, and reveals more of its quiet charm.

The development begins immediately, the principal theme being the chief material. Its culmination is a formal irregularity — the introduction of the cadenza before the recapitulation; but it has every advantage of interest. Neither is the soloist allowed to improvise his own cadenza (or to borrow one, if he cannot improvise, from some more imaginative performer). The incongruity of many a nineteenth-century cadenza with the concerto into which it is thrust is a misery which the twentieth century has pretty well banished. It is doubtless true that David, whose advice was frequently asked about the solo part, had a hand also in the shaping of the cadenza. The recapitulation is without unusual incident. There is a swift and brilliant Coda. Then, to make the transition to the slow movement, a single bassoon holds a note of the final chord.

A few bars of modulatory harmony bring the music into the key of C, in which the solo announces the flexible, altogether Mendelssohnian melody. The second theme of the *Andante* is more agitated. It is accompanied in the orchestra by a rapid *tremolando* figure which the solo presently takes over as accompaniment to its own melody. This effect has been much imitated in later violin pieces. The principal theme, now

accompanied by the same figure in the orchestra, forms an appropriate conclusion.

The Finale is not actually linked to the *Andante*, but is intended to follow it without pause. It begins with a short Introduction (*Allegretto non troppo*) whose strain has the rhythmic features of the *Andante*. The main movement (*Allegro molto vivace*), after a few initial figures in the solo, launches into the spirited principal subject which, for its eminently violinistic character, is well loved by players of that instrument. After this has been fully set forth there is a tutti in B major, followed by a quiet lyrical theme in G which is ingeniously combined with the main theme. A brilliant Coda concludes what is probably Mendelssohn's best-loved work.

MILHAUD

Suite Provençale

DARIUS MILHAUD first became prominent in Brazil, where he went in 1917, as secretary to the French embassy. He was there associated with the poet Paul Claudel, who in that year was made Ambassador. Milhaud had already set some of Claudel's verse to music, and had learned from him to seek in the music of the future "an art alive and sane, ready to submit to the influence of that power which shakes the human heart." "We passed two years in this marvelous country," he says, "in contact with the great tropical forests. It was during this time that we thought out our ballet, *L'Homme et son désir,* the *Ballet Russe* giving a performance at Rio; those were the last nights of Nijinsky's career as a dancer; it had been with Nijinsky in mind that Claudel had written his classic poem." (Claudel had earlier translated Aeschylus, and Milhaud provided music for *Agamemnon, The Eumenides,* and *Choëphoroe*; and he had also written the *Saudades do Brazil*—piano pieces in the rhythms of that country.)

Upon his return to France in 1919, Milhaud joined the *Société des nouveaux jeunes,* a group of six adventurous composers, about whose aims Henri Collet wrote an essay, *Les cinq Russes et les six Français,* in which "the Six" were compared with the Famous Russian "Five" as tendentious modern spirits destined to determine the future course of French music.* The members of this group disclaimed any idea of posing as either the prophets or the saviors of French art. The public, however, seized upon

* The other members of the group were Honegger, Poulenc, Auric, Durey, and Germaine Taillefer.

the ascription and ignored the denials, so that Milhaud, judged chiefly by certain playful excursions into the rhythms of jazz, was for a time grossly misunderstood.

He had always been skeptical of the formulas of art taught at the *Conservatoire*. Half-lights also, and diffused contours such as Debussy had loved, were for him no better than the dry formulas of classicism. And in devising a process of structure suited to his purpose he became a realist.

His process also acquired a label. It was called polytonality. The word implies a combination of several melodies, no two of which are in the same key. He defended this system (which was by no means wholly his own invention) in several articles published in 1927. But he never became a slave to his system, and many telling works prove that he had, like any artist, a vision to realize, and chose what seemed to him an effective means to that end. Aaron Copland, commenting on his style, remarks particularly "a nostalgia which has nothing of pessimism in it and almost no yearning, but a deep sense of the tragedy of all life," which he thinks distinctive of Milhaud as apart from other French composers and which he attributes to his Jewish blood. (The *Poèmes juifs* — a song cycle — and the *Soirées de Pétrograd*, which to many seem bitter and cynical in tone, might be adduced in support of Copland's view.)

The *Suite Provençale* was composed in 1936, and the first performance was conducted by the composer at the Music Festival in Venice in September of that year. It consists of eight short movements. Polytonality on a mild scale is apparent in the first (*Animé*), which presents a straightforward melody of folk-dance character in A major above a sustained, or pedal, bass in D. The second movement is marchlike, beginning *Très modéré* and hastening its pace toward the end to *Vif*. The third (*Modéré*) has a lively measure which, before the close, is broken in upon by slower phrases. The fourth movement is a swift and excited measure in triple time. The fifth, in 6-8 time, *Modéré*, presents its theme in the trumpets before dealing with it in the whole orchestra. The sixth, *Vif*, is sharp and staccato, with an ironic undertone; the seventh, in high contrast, is the one slow movement of the whole Suite. The last movement, *Vif*, 3-8 time, is the only one to be developed to any length. Here the orchestra uses its full palette of colors, and superpositions of different keys give additional novelty to the varied instrumental combinations. The orchestra, however, contains no unusual instruments — a fact that, from the many novel varieties of timbre, may seem hardly credible.

Suite Française

This piece was originally written for concert band, a vehicle of performance which in the last decade or so has had much attention from composers of note. In this version it was first performed in New York in June 1945. Milhaud rearranged the music for orchestra, and it was played by the New York Philharmonic at Lewisohn Stadium in the following month. M. Milhaud has given the following description of the music:

"The five parts of this Suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy [this part is marked Animated], Brittany [Slow], Ile-de-France (of which Paris is the center) [Brisk], Alsace-Lorraine [Slow], and Provence [Animated]. I used some folk tunes of these provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defend the country from the German invaders, who in less than seventy years have brought war three times to the peaceful and democratic people of France."

Le Bœuf sur le Toit (*The Bull on the Roof*), A Rhapsody on South American Tunes

For the occasion of the first performance of this work by the Minneapolis Symphony Orchestra, under Dimitri Mitropoulos, the composer sent in the following comment:

"The *Bœuf sur le toit* is a Rhapsody on South American Airs. It has been performed in Paris as a pantomime in 1920 (Golschmann conducting) in a spectacle of the six. [The reference is doubtless to the well-known group *Les Six*.] The celebrated clowns Fratellini and the Medreno Circus clowns were the interpreters. The masks were by Guy-Pierre Fauconnel, the *décor* by Raoul Dufy. . . . The pantomime by Jean Cordeau was imagined after the music was written. My first idea, when I wrote the piece, was fifteen minutes of music, rapid and gay, as a background to any Charlie Chaplin silent movie. This edition is shortened to ten minutes. It has never been performed in this version in America.

"The title comes from a Brazilian folk dance. In the stage version it is the name of the bar in which the action takes place. In Paris, Brussels, and New York, there exist bars named *Le Bœuf sur le toit* (The Bull on the Roof), after my work."

BORN 1835, IN KAREVO (PSKOV). DIED 1881, IN ST. PETERSBURG

MOUSSORGSKY

LIKE most of the group called "the Five," of which he was the most gifted member, Moussorgsky was not trained as a professional musician, and indeed was almost all his life an obscure and apparently a rather shiftless worker in various government offices. His father, wealthy when Modest was born, lost his fortune when his son was still a student of composition (in 1863), and since the young man had already given up his post in the army, office work was his only means of livelihood. His first piano lessons were given by his mother, but he spent more time in improvising than in learning the technique of his instrument. Dargomijsky, Borodin, and Balakireff were his mentors, rather than his teachers, in composition, and the two latter, together with Rimsky-Korsakoff, revamped the orchestration of his most important works in a manner which more recent students find destructive of much of the force and originality that were natively his. His dissipation was a deplorable hindrance to the best development of his talent, but even so, he managed to impart to his music a flavor distinctly Russian — an achievement that can hardly be credited to his colleagues and emendators.

Fantasie, *A Night on the Bald Mountain*

The poetic basis of this composition is the Russian legend that on the night of Ivan Koupalo the archwitch, Baba-Yaga, with sorcerers and sorceresses, comes to the Bald (or Bare) Mountain to celebrate the witches' Sabbath. Since the witches are supposed to be particularly malignant on this occasion, it is the practice of the peasants to place on the

windows or before the doors of their cottages nettles which drive away the bad spirits. Something of the composer's first idea of the composition seems to have been indicated in a letter to Rimsky-Korsakoff written in 1867: "On the eve of St. John's night I finished . . . a tone-picture consisting of the following episodes: (1) Assembly of the Witches, hubbub and chatter; (2) Satan's pageant; (3) Ceremonies in honor of Satan; (4) Witch-dance. I wrote the score straight away, without preliminary rough draft . . . The work is inscribed to Balakireff by special request . . . In the 'Ceremonies' comes a passage which will make Cui say that I ought to attend a musical class . . . G minor over B flat major alternates in amusing wise with G flat major over B flat minor, with interruptions by the chords in F sharp minor breaking in — a thing that would lead to my expulsion to which Cui would have me assigned for the greater glory of my witches. [Cui was the least inspired and perhaps the most sententious of "the Five."]

"As regards the plan and the form, the work is rather novel. Introduction in two sections (the witches assemble) motive in D minor with a bit of working-out (their chatter) connected with Satan's train in B flat major (I have been careful to avoid the 'Hungarian March' effect); motive of the procession without working-out, but followed by response in E flat minor (the ribald character, in that key, is most amusing), ending with the whole-tone scale in *motu contrario* which leads to D major. Then comes, in B minor, the glorification, in Russian style, with variations and a semiecclesiastic *quasi-trio*; a transition introduces the witch dance, whose first motive is in D minor, and which also consists of variations in Russian style. At the end of the Dance comes the whole-tone scale, and figures from the introduction reappear — which should be rather effective."

This earlier version remained unpublished. But in 1871 an opera, *Mlada*, was proposed, to the music of which Rimsky-Korsakoff, Borodin, Cui, and Moussorgsky were to contribute. This project, insufficiently financed, had to be dropped. Then in 1877 Moussorgsky conceived an opera on a tale by Gogol, "The Fair at Sorotchinsi." Into this he purposed to introduce his symphonic fantasia. Although the opera remained unwritten, the fantasia was revised; and this revision (again revised by Rimsky-Korsakoff) is that which is now always performed.

For this version the former argument was thus condensed: "Subterranean din of supernatural voices. Appearance of the Spirits of Darkness, followed by that of the god Tchernobog. Black mass. Witches' Sabbath.

At the height of the Sabbath there sounds far off the bell of the little church in a village which scatters the Spirits of Darkness. Daybreak."

Pictures at an Exhibition

These sketches were originally piano pieces (also considerably altered in texture by well-meaning editors) which had a growing currency among pianists such that, at Koussevitzky's suggestion, Maurice Ravel gave them their most familiar orchestral dress. According to Philip Hale, the origin of the pieces was as follows:

"In the spring of 1874, a posthumous exhibition of drawings and water-colors by the architect, Victor Hartmann, an intimate friend of Moussorgsky's, was held at the Academy of Fine Arts, Leningrad. . . . Moussorgsky, wishing to show his affection for Hartmann, thought he would pay him a tribute by 'drawing in music' the best of the sketches."

The original edition of these *Tableaux d'une exposition* contained the following description:

The Introduction is entitled *Promenade.**

I. *Gnomus.* A drawing representing a little gnome, dragging himself along with clumsy steps by his little twisted legs.

II. *Il Vecchio Castello.* A castle of the Middle Ages, before which a Troubadour is singing.

III. *Tuileries.* Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children.

IV. *Bydlo.* A Polish wagon with enormous wheels, drawn by oxen.

V. *Ballet of Chickens in their Shells.* A drawing made by Hartmann for the staging of a scene in the ballet, *Trilby.*

VI. *Samuel Goldberg and Schmuyle.* Two Polish Jews, the one rich, the other poor.†

VII. *Limoges. The Market-place.* Market women dispute furiously.

* Calvocoressi has this further comment: "The Introduction, *Promenade,* which reappears several times as an interlude between the pieces, can be ranked among Moussorgsky's charming inspirations of his instrumental works. Here the rhythmic suggestion is precise and sustained: 'The composer,' says Stassov, 'portrays himself walking, now right, now left, now as an idle person, now urged to go near a picture; at times his joyous appearance is dampened, he thinks in sadness of his dead friend! One will say, no doubt, too many intentions, and not without a certain puerility; but the musical result is not the less interesting, if one wholly ignores explanation, and the most exacting will agree that, once this premise is granted, the music, whether it be imitative, descriptive, or representative, is good.' Nothing more supple, undulating, evocative than the sentences of this *Promenade,* rhythmed ingeniously, sustained, persisting without monotony, thanks to the diversity of nuances."

† Mr. Hale, presumably in his own translation, quoted the following from Pierre d'Alheim's *Moussorgsky*: "Two Jewish melodies, one replying to the other. One of them is grave, imposing, decisively marked; the other is lively, skipping, suppli-

VIII. *Catacombs.* In this drawing Hartmann portrayed himself examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript Moussorgsky had written above the *Andante* in B minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently in the interior."

IX. *The Hut on Fowl's Legs.* The drawing showed a clock in the form of Baba-Yaga's (the fantastical witch's) hut on the legs of fowls. Moussorgsky added the witch rushing on her way, seated on her mortar.*

X. *The Gate of the Bohatyrs at Kiev.* Hartmann's drawing represented his plan for constructing a gate in Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet.

Prelude to *Khovantchina*

This is the prelude to an opera left unfinished by the composer. It was entrusted, at his death, to Rimsky-Korsakoff, who completed and orchestrated the work. Moussorgsky had himself contrived the book, with the assistance of Stassov, who indeed had suggested the subject to him. The story has to do with certain revisions of the liturgical books of the Orthodox Church, made by Nikon, Patriarch of Moscow. (Some accounts of the opera state that Nikon was appointed to the Patriarchate by Boris Godounov; but this was obviously impossible, since Nikon was born in 1605, the year of Boris's death.) One of the noble families who resisted Nikon's reforms was that of the Khovansky. *Khovantchina* means, then, the intrigues carried on by this family. Possibly because of Rimsky-Korsakoff's treatment of the score, the music appears somewhat less revolutionary than that of *Boris Godounov,* although the same vividness of characterization is evident.

Rosa Newmarch says of this Prelude: "It would be impossible to imagine anything in Russian music more intensely and touchingly national . . . The orchestral introduction is built upon national airs. The scene represents dawn on the river Moskva. The bells are ringing for matins, and as the sun rises, the gathering light reveals the Holy of Holies to all Russian hearts — the Red Square in Moscow."

cating. One cannot be deceived in the two persons: one of them, the portly one, walks square-toed, like a dog with a pedigree; the other, the thin one, hurries along, dwarfs himself, twists about like a puppy. He revolves in a funny way, courts a look from the other, begs. There is no doubt about them, one sees them — and the barking of the fat one who frees himself, in two triplets, from the bore, proves that Moussorgsky could draw from the pianoforte, as from the voice, as from the orchestra, comical effects."

* Compare Liadow's *Baba-Yaga,* where the witch rides in a mortar of glowing iron which she pushes along with a pestle, brushing out the traces behind her with a fiery broom.

MOZART

Symphony No. 31, in D major (*Parisian*) (K. 297)*

MOZART left Salzburg in September 1777 for a visit to Paris, where he hoped to revive the fame his first appearances there as a prodigy had brought him. His chief ambition was to compose and produce an opera — the surest road to fame. But the Gluck-Piccinni controversy was raging, and he could do little more than watch that battle from the side lines. His expressions of opinion, more frank than discreet, were harmful to his cause; he lost favor with Baron Grimm, the social figure upon whom he chiefly depended; his mother died in July 1778 (shortly after the composition of this symphony); and the net result of the expedition was failure, almost disastrous.

Yet not a sign of Mozart's discouragement appears in this symphony, which was requested (rather than commissioned) by Jean le Gros, director of the *Concerts spirituels*, who had earlier commissioned (not merely requested) a *Sinfonie concertante* for flute, oboe, horn, and bassoon, which he received but wholly ignored. (This work is lost.) On his way to Paris Mozart had stopped for several months in Mannheim, where for the first time he heard a trained orchestra play as if it were one person.

* Mozart left forty-one symphonies, of which four or five are standard numbers on contemporary concert programs. The others are of variable interest for the musical public, although to the historian each has its place in the amazing annal of Mozart's creative activity. To select from the whole number all those which are likely to be resurrected from the oblivion into which the nineteenth century cast them would be an achievement in divination far beyond the power of the present commentator. It is hoped, merely, that those here considered will represent the growth of Mozart's genius sufficiently so that the reader may fill in the gaps for himself.

That orchestra, too, had clarinets (only recently so improved in construction as to be admissible into the orchestral body), whose enrichment of the wood-wind tone delighted his ear and suggested many new devices to his mind.

Many of these things can be seen in the symphony. It is already a perfectly skilled piece, with its every detail in proportion and its whole substance filled with laughter — the percipient laughter of the salon. Implied, however, and also discoverable, is the contempt Mozart felt for "salon people." One great source of their pleasure was what the French called the *premier coup d'archet* — the first simultaneous attack by the whole orchestra — which seems to have been always good for a thrill. This you have, at the opening of the first movement. But at the opening of the third (there is no Minuet; that movement was not yet considered obligatory in the form), "I began with the violins alone, *piano* for eight bars, followed at once by a *forte*. The audience (as I had anticipated) cried 'Hush!' at the *piano*, but directly the *forte* began they took to clapping." (The performance was given in the hall of the Tuileries on Corpus Christi day, July 3, 1778.)

The symphony pleased the audience, and even le Gros called it "his best symphony." Yet he was dissatisfied with the *Andante* (which Mozart said was "more admired than any other part by myself, and by all connoisseurs, as well as by the majority of the audience"), and Mozart was complaisant enough to write a shorter one. He was at first in doubt as to which was the better, but returned to the first, which is now recognized as belonging to this work.

The music is so simple as not to require the notation of the themes. The first *coup d'archet* on loud D's and a continuing *piano* figure form the main subject. The second subject is presently suggested, but does not fully appear until the conventional modulation to A has been made. For closing subject there is a variant of the main theme. The exposition is not marked to be repeated — an unusual feature in the sonata structures of this time, but apparently in line with Parisian taste. The development is neither intricate nor long extended, but there is considerable alteration of the earlier design in the recapitulation. These alterations seem to anticipate the later practice of Beethoven, who, however, embodies his additions in a Coda that is, really, a second development.

The *Andante* is very simple and sweet; in fact, it is almost demure. There are two slightly contrasted ideas, each of which takes its own time to unfold; then the whole is repeated with some variants. The final *Allegro*

is similar to the first movement. The second theme is introduced fugally, and there are enough sidelights to keep the gay fabric charming throughout.

Symphony No. 34, in C major (K. 338)

This symphony is dated August 29, 1780. Mozart had returned to Salzburg from Paris in January 1779, unreconciled to his position in the service of Archbishop Hieronymus, even though the terms of his engagement were much improved. "When I play in Salzburg," he wrote, "or when any of my compositions are performed there, the audience might just as well be chairs and tables." Only a year after the composition of this work he was to leave that service for what he mistakenly hoped would be a more prosperous career in Vienna.

This is probably the symphony of which Mozart speaks, in a letter of April 11, 1781, as having been rehearsed at the house of Bono, the aged Kapellmeister. "The symphony conducted by old Bono went *magnifique*, and had great success. Forty violins played — the wind instruments were all doubled — ten violas, ten double basses, eight violoncellos, and six bassoons."

Like the preceding works, it has but three movements. Jahn says that "the minuet movement in symphonies was not liked in Salzburg," and that Mozart began one for this piece, but finished only the first part and crossed it out in the score. He finds this work "grander in conception and more serious in tone" than the symphony in B flat (K. 319) which had been composed a year earlier. Eric Blom, remarking that this is "the first of the symphonies to have achieved any degree of permanence as far as concert practice goes," describes as "ironical" its "capricious changes between a variety of humors."

The first movement does seem to mark a definite step toward that complete mastery of the problem of the symphony which is shown in the amazing examples dating from 1788. Its principal theme (*Allegro vivace*, C major, 4-4 time) is firm and tense — two sturdy chords on strong beats followed by active, sometimes twitching energy. There follows a variant of this opening in the subdominant (this, in itself, a heightening of the tension), and the *piano* passages that follow continue the same tone. The second theme is a descending phrase, somewhat chromatic, which in its continuation features the twitch that appeared in the fourth bar of the main theme. No repetition of the exposition is marked (another concession, Jahn thinks, to Salzburg taste). Development is mostly con-

cerned with the third bar of the main theme (four even quarter-notes), to which the strings supply a background of excited triplets. This section is short, and the recapitulation somewhat intensified.

The *Andante di molto* (F major, 2-4 time) is scored only for strings and bassoon. Divided violas present the main theme as a kind of subject and answer. There is presently a sort of second subject, not very highly contrasted (whence, doubtless, the homogeneous orchestration), and the whole movement, which is without a development section, thus has the general form AB, AB.

The Finale (*Allegro vivace*, 6-8 time) has as principal theme a lively jig tune, gaily continued for some time. The second subject, in G, offers but little contrast, the dance character of the movement being so marked that no great departure from this mood would have been possible. The movement nevertheless approximates to the sonata form, and the exposition is repeated. Extended development would have been out of place. Neither is there any elaborate Coda, the vivacity of the music being sufficient in itself.

Symphony No. 35, in D major (*Haffner*) (K. 385)

On July 22, 1776, for the wedding of Elise Haffner, daughter of the Burgomaster of Salzburg, Mozart wrote the Serenade which is known by the same title as this symphony. Six years later another festivity in the same family prompted a similar commission. Mozart, now living in Vienna, was deep in another task, and wrote his father: "I have certainly enough to do, for by Sunday week my opera (*The Abduction from the Seraglio*) must be arranged for wind instruments, or someone will get the start of me and reap the profit; and now I have to write a new symphony! How will it be possible? Well, I must give up my nights to it, for it cannot be done in any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something every post-day."

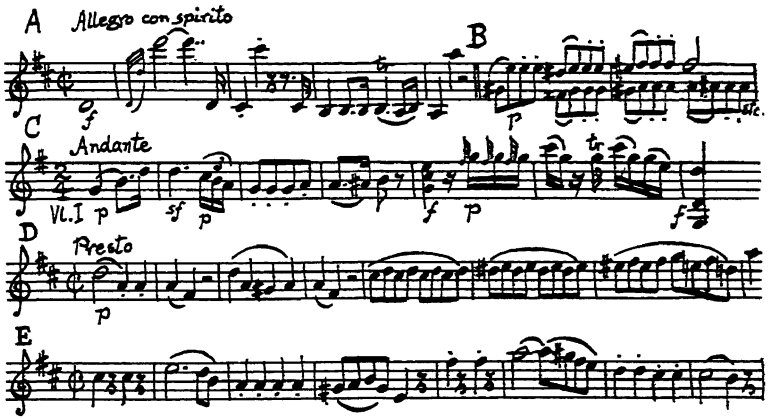
Another unavoidable commission appeared during the next week, for a *Nacht Musique* for wind instruments, so that at the end of that week only the first movement of the symphony was dispatched. "On Wednesday, the 31st," he promised, "I will send the two minuets, the *Andante*, and the last movement. If I can, I will send a March also; if not, you must take that belonging to the Haffner music [the earlier Serenade] which is very little known."

Even this is an incredible chronicle of industry; but it becomes unique

when we find that on August 4th, three days before the final movement was actually sent to Salzburg, Mozart was married at St. Stephan's to Constanze Weber, the younger sister of that Aloysia with whom he had fallen in love during his visit to Mannheim.

In the following February, needing a new symphony for a special occasion, he asked his father to send him the Serenade (as he calls it) which he had written the previous summer. Acknowledging receipt of the music he wrote, "The new Haffner Symphony quite astonished me, for I did not remember a word of it." After all, it had not been his own wedding music.

The first movement is so pervaded by the vital first theme that it might be said to have, in addition, only a few episodic phrases. The opening (indicated at A, below) is followed by one such phrase — essentially in the rhythm of bar 4 of the illustration; but the main thought comes back after seven bars, now in imitation, and this sets off a great scampering of scales, still animated by the rhythm of bar 4. Against the omnipresent main theme a quieter motion in the basses begins the transition to the dominant, in which the second subject will be expected to appear; but this (shown at B) is hardly more than a counterpoint to the main theme, which the violas play against it.

The long closing section thereafter, initiated by another swift scale, is obsessed by the main theme. The basses have a new, driving accompaniment, really a rhythmic diminution of bar 4, and the theme now leaps in shorter but not less vigorous intervals. The real close begins with an almost

Mozart, Symphony No. 35, in D major

terrifying rise, essentially in unison in wind and strings, and is completed with similar energy. There is no repeat marked for the exposition.

The development is brief, but is pregnant with the implication of the hitherto hardly suggested minor key. The recapitulation is largely condensed, but is on that account the more compelling, since it of course has to summarize what has been almost a single idea. Nowhere in earlier sonata forms has such uncompromising determination been expressed.

The *Andante*, in addition to the strings, requires only oboes, bassoons, and horns. Its substance is simple. The opening strain (Quot. C) is rounded out in swifter notes, and there is a subordinate section of about the same length. This and the following division, which begins, like a development, with a passage of thicker harmony and then returns to the opening, are both repeated. There follows a Minuet, very short, with an almost equally short Trio. The themes are too straightforward to require quotation. Only from their dimension, however, do these pieces betray the haste with which they must have been written.

Neither is the last movement comparable in weight to the first. It is a Rondo, since its main subject (Quot. D) appears four times in the tonic key. But its second subject (Quot. E) not only appears in A, as it should, but in B minor, in the place where a third subject is normally expected and where it is somewhat developed. There is thus an approximation to sonata form. But the music runs its breathless course so swiftly that we have no time to think of the dull facts of structure.

Symphony No. 39, in E flat major (K. 543)

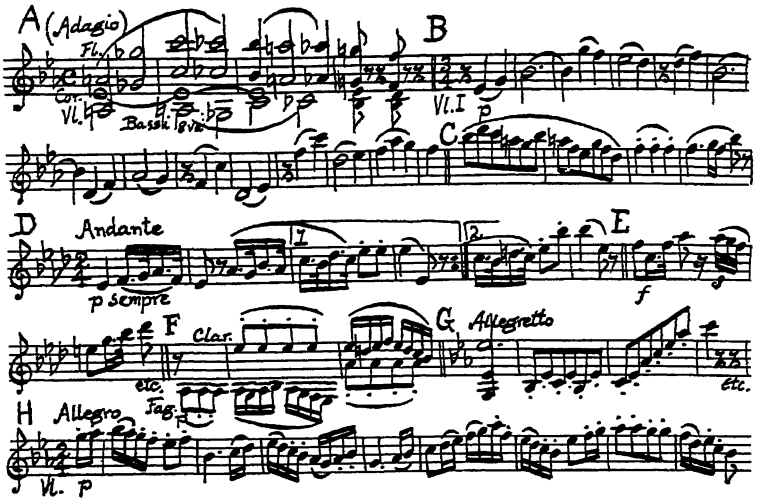
This and the two following symphonies were composed during the summer of 1788. The composer's fortunes were at their lowest ebb. His faith that his musicianship would win for him a place in the affection of the Viennese public enabling him to live without dependence on the evil system of patronage had been cruelly disillusioned. *Figaro*, triumphantly performed at Vienna in 1786, was kept off the stage in the following season by disgraceful intrigue. *Don Giovanni*, which had to be produced at Prague for the same reasons, was a resounding success there, yet it all but failed in Vienna. The death of Gluck had left vacant a post which only he could creditably have filled; but he received only the post of *Kammermusicus*, with the obligation merely of writing dance music for balls at the *Redoutensaal*. (His remuneration, he said, was "too much for what I do; too little for what I could do.")

The temptation to look for a hint of the autobiographical in a com-

poser's work is great. It appears to be wholly denied when we look at the extraordinarily diverse character of these symphonies, all composed within two months. Nothing, certainly, of the conditions or events just mentioned is here directly reflected; but the music is nevertheless the projection of a personality, rather than the projection of a calculating architect, and it reflects, by an amazing kind of synthesis, the tone of experience as it has been assimilated — perhaps from a thousand sources — to form what we call a personality. That personality, to be interesting, must be an experienced, rather than a merely percipient intelligence; and to look only for intelligence and skill in this music is to miss the very reason for its creation.

The E-flat symphony is perhaps the most purely joyous utterance in musical literature. The natural medium for the expression of joy is lyricism. The most natural basis for symphonic structure is a strong contrast between the forceful and the lyrical. Mozart begins this symphony with a long Introduction — a device frequently used by Haydn — and one might infer that he was here adopting a procedure well justified in the practice of his great contemporary. But it will soon appear that he has a better reason. He has shifted to the Introduction that utterance of strength without which the symphonic movement is all but impossible, and has thus freed himself for the portrayal of his real subject, untrammeled, in the movement proper.

There is nothing distinctive on the surface at the beginning. Firm chords of tonic and dominant are punctuated by rapid, descending scales; but at the sixth bar a long upward glide, *piano*, above a dominant pedal suggestively rhythmed, initiates a series of gently unstable harmonies; the descending scales take on life, and in a few moments we have all been awakened in a region of the mind that too often remains asleep. I have not quoted this beginning, but the strange harmonies of the last four bars — harmonies that reveal the nature of this awakening — are sketched at A in the illustration below. The illustration is of necessity much condensed, but you will find that the sudden obscurity of the harmony comes, not merely from the chromatic progression of the melody, but from the precise imitation of the tense phrase of the flute and violin by the basses, one bar later.

The imagination being now released, the principal subject of the *Allegro* (Quot. B) appears, as graceful a thing as was ever given shape by the hand of man. It is first sung delicately by the first violins; then 'celli and basses take it, and the upper voices add a richer accompaniment to their

Mozart, Symphony No. 39, in E flat major

more sonorous strain. Sudden *forte* announces the transition, but neither here nor in the striding leaps of the fiddles that ensue is there any hint of boisterousness. Descending scales — perceptibly those of the Introduction, but swifter — culminate in a delighted little figure whose capering almost drowns the melody of the flute above it.

This is to prepare the second theme (Quot. C), the last two bars of which are wonderfully lifted by a rising line in the 'celli and which is continued in another quiet strain that cannot choose but grow into exuberance to bring the exposition to an end. (The final phrases are on the capering figure that brought in the second theme.) The development is brief, and is wholly concerned with the second strain and the figure just mentioned. The recapitulation has only the usual transpositions.

The *Andante con moto* moves with the same inimitable grace, and brings only a deeper and richer joy. It reaches its summit with lilting steps and pauses there (bar 4 of Quot. D), floats rather than steps downward to its beginning point, and rises again to poise itself once more on a still higher eminence. This elevated condition of being is both warmed and lightened in the ensuing section, and our long immersion in this atmosphere makes as if to continue after the repetitions; but after two bars (of which much will by and by be made — they are in the pattern shown at F) vigor is suddenly manifested in the figure shown at E. This is rather a release of what has been pent up in the music thus far than any opposition or antithesis. It lulls for a moment — perhaps just to show that there

is no conflict here — and rises to an even more kinetic activity, but only for four bars; and then the fiddles make exquisite preparation for what the dull analyst would call the closing theme of the section — a quiet brooding on that little figure that introduced all the vigor.

What follows is the same music as before, a little abbreviated and with wholly different orchestral color. The wood winds now have much that was at first only in the color of the strings, and they interpolate occasional dainty counterpoints. They contribute, too, to the perfect summation of this quietude that is offered by the Coda.

Everybody knows the Minuet that follows (its theme is quoted at G). It has been arranged for almost every instrument or combination of instruments known to man; but until it is heard in its proper place in this sequence it has never been more than a delightful dance tune. Now it seems to partake, somehow, of the whole character of joyousness; and it will be found also to have made the only possible transition to the gaiety of the Finale. The Trio — for the most part a real trio for flute and two clarinets with a mere accompaniment in the strings — is an effectively quiet foil for the more active Minuet.

The Finale permits, for the first time, the actuality of humor. In the two eighth-notes that complete the first figure of the theme (F-B♭, in Quot. H) Mozart indulges in a mild impudence that sometimes becomes boisterous. There is really no more than this one theme; yet with a few episodes interjected, it rounds out a full sonata form. The development is racy in its unexpected modulation, but the whole piece makes no undue departure from the tone of the earlier movements.

Symphony No. 40, in G minor (K. 550)

The word "joy," which we used to indicate the character of the E-flat symphony, proved a pitiful symbol for the meaning we found in the music. Obviously, it was not this word that defined the music. The music defined the word, more vividly than any dictionary could do. We must find another — if we can — to define the G-minor symphony. For this music is not joyous.

The most natural antithesis to joy is sorrow. As vehicles for the communication of idea, both these words are usable for the most trivial and the most profound of experiences. They are mere omnibuses for the conveyance of significant feeling, any item of which must be somehow wrapped and addressed to some curious faculty of intuition before it is entrusted to the vehicle. What must intuition add to the omnibus sense

of the word "sorrow" before it can at all adequately symbolize what seems to lie within the G-minor symphony?

Only the music can answer. That music is of the eighteenth century — at least in most of its characteristics — and must therefore be interpreted in the light of the conventions of the eighteenth century.* That the heedless asked no more from music than a superficial observance of the convention of elegance is indubitable from the many criticisms of Mozart as turgid and noisy.† But to suppose that Mozart was the mere slave of these conventions, of which he must often have been painfully aware, is absurd. To the socially correct in our own day, a mere *gaucherie* — as to the educated, a grammatical blunder — renders suspect the person who commits it; but conversely, what may have been a profound implication, cast in language dictated by unfamiliar convention, may appear to us as mere conformity to convention.

The G-minor symphony, I think, has often been thus misconstrued. How far one should go in reading into its substance the implications of tragedy is a question which each of us must answer for himself, but what follows will attempt to show that some such implication is present.

The principal theme is announced by the strings alone. Its first four bars are shown at A in the illustration below (another four-bar strain, a tone lower but in the same pattern, follows), and the continuation is similarly suggested by the fragment quoted at B. But in the insistent repetition of the one rhythmic figure of three notes we shall soon find the hint of more than the gentle throbbing that perhaps was all Mozart intended us to grasp at the outset. ‡ The transition is likewise forceful

* Mozart's understanding of these conventions is clearly implied in a letter to his father (September 26, 1781) on his *Abduction from the Seraglio*: "The *allegro assai* follows in quite a different time and key. [He is speaking of an aria for Osmin, the villain.] A man in such violent rage oversteps all bounds of moderation, and loses all command over himself, and so must the music. But since passions, violent or not, must never be carried to the point of producing disgust, and the music, however thrilling, *must never fail to satisfy the ear, and consequently must always remain music*, I have not chosen a distant key to follow the F [the key of the preceding song] but an allied one: not the nearest key of all, D minor, but the farther one of A minor." (Italics mine.)

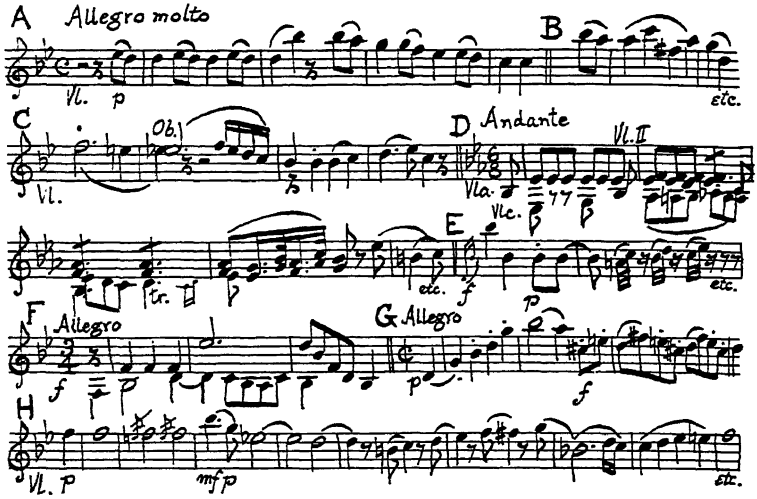
† Nägeli complained that Mozart "cannot be called a correct composer of instrumental music, for he mingled and confounded *cantabilität* with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, causing it to retrograde rather than to advance."

‡ Observe that both phrases have a "feminine" ending — i.e., they end on an unaccented note — and that the ensuing *forte* phrase, suddenly erupting, has its weaker note on the beat of "one," but by the diminution of the rhythm becomes "masculine."

throughout — appropriate, of course, to the abstract principle of contrast in structure, but also possibly suggestive of perturbation. A moment of complete silence allows the second subject to enter with more emphasis than its *piano* intensity would otherwise possess. That subject (Quot. C) is characterized by a descending *chromatic* line (compare the main theme of the G-minor string quintet, dating from this same period); like the first, its phrase has a feminine ending; and its continuation begins with four bars in a remote tonality followed by a *crescendo* and what we should expect to be the closing phrase of the exposition, for the vigor of these phrases is considerable. But it is suddenly stilled, and the throbbing of the opening figure is resumed — quietly for four bars, but for four more with an energy that has all the force of an outcry. And the rhetoric of the whole conclusion, structurally not elaborate, is now colored by a sense of violence.

The modulation which initiates the development (on a strange line of descent in the winds) is to the remote key of F sharp minor; the final step of the theme is an indeterminate half-step, inducing another modulation; the same uncertainty prevails through two repetitions of the theme; and the *forte* with which the basses suddenly seize it is by no means gentle. Neither is the main theme abandoned. It persists without relief throughout the whole development section, and while its energy will seem to be at length exhausted, there is another outburst on the one vital figure of the theme that must surely have implied something besides complacency.

The recapitulation, beginning with the immediate re-presentation of the same motive, makes up a total of seventy bars in which there is unbroken insistence on this thought. Even in the C-minor symphony of Beethoven, there is no such extended emphasis on the elemental motive. Nor is its effect on the whole idea unfelt. The second theme, which by rule should have been in G major, is in G minor — a fact more likely to be overlooked by our heedless ears than by the listeners of the eighteenth century, expectant of implications. The Coda is terse, as it should be.

The utterly beautiful slow movement may also be seen, either as pure art or as in an expressive vein related to the first movement. Against a figure of repeated notes which build up into softly dissonant chords, the basses, then the violas, and finally the violins weave a phrase whose chromaticism, although it is delicately released at the end, portrays with no uncertain hand a somber mood. The horns continue the gently beating rhythm while the violins continue in short, detached phrases, heavily freighted, surely, for eighteenth-century ears, with sadness and distress

Mozart, Symphony No. 40, in G minor

of soul (Quot. D). After the culmination (two bars beyond the quotation) the building-up of the harmonies begins anew, while the violins, in long-sustained notes, reach an extreme of tension on the interval of the diminished third, A♮-C♭, and their short phrases are taken over by the basses. But the culmination is now countered by a lighter figure, and the winds — in their first notes, so far — bring a simple, alleviating cadence.

The second thought (shown at E) begins vigorously in the downward leap of an octave, but it is continued delicately in thirty-second-note figures derived from bar 7. The opening harmonies presently build up again beneath these, and modulate to what seems to be G flat, only to return suddenly to B flat and to an apparently imminent close in that key. But this, likewise, is suddenly distorted by an abrupt and forceful stroke on a distant harmony whose implication the simplicity of the actual close cannot hide. There is considerable development (the movement is essentially in sonata form) in which chromatic harmony, against figures now familiar, builds up great tension. The chromatic figure of bar 2 of Quotation D then makes transition, and the whole, with few alterations, is recapitulated. The smile at the end is that of the storyteller, not of the story.

The mere delightful grace of the conventional Minuet would have been out of place in such a context. This piece, although it is entitled Menuetto, is an almost ironic Scherzo — fast and forceful. Its form is altogether

conventional, as is its length; but its tone is almost bitter. I have quoted at F both the outline of the main theme (in the lower voice) and that of the counterpoint added at the opening of the second section (in the higher). These two lines, with a few sustaining tones, make up the whole fabric of this part. The Trio is gentle and more truly in the vein of the dance.

The Finale begins (Quot. G) with a swift upward arpeggio of the tonic chord, *piano*, followed by a bustling figure whose sudden loudness makes it sound impatient. This latter figure, reduced to its simplest rhythmic terms (four quarter-notes), and provided with a bustling background, dominates the continuation. The second subject (Quot. H) in a quieter vein, makes incidental reference, whether intentionally or not, both to the short, two-note figures and the chromatic strains of the second movement. The development, however, which begins with extraordinarily distorted rhythm and harmony, makes use of the same sort of transitional phrase in the winds as the one in the first movement that started its main effort, and continues with an intricate polyphonic weaving, essentially fugal, of voices in the pattern of the opening. Save for a variant in the second subject, the recapitulation is unaltered.

Symphony No. 41, in C major (*Jupiter*) (K. 551)

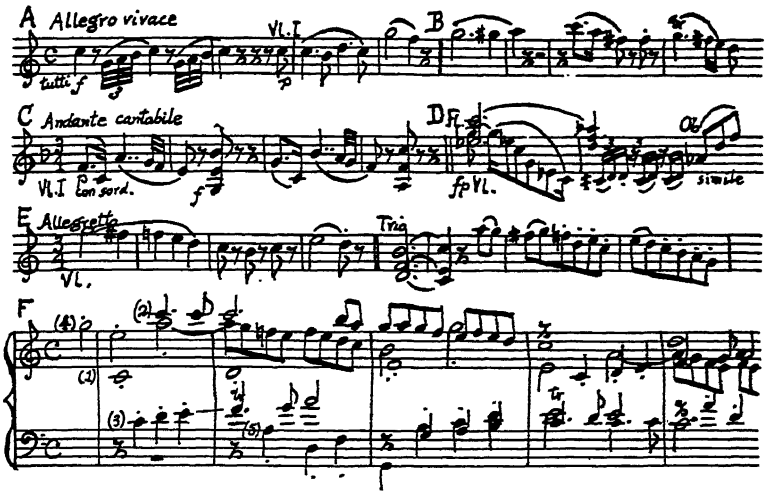
This is certainly Mozart's most brilliant orchestral piece, both in structure and in effect. The effect, likewise, is dependent on the structure, since most of the themes, as Dr. Tovey remarks, "are not only formal, but are actual formulas." And it is inevitable, in this case, that the effect should be less striking than with the E-flat or the G-minor symphonies. No one seems to know where the title *Jupiter* came from. Dr. Tovey thinks it "among the silliest injuries ever inflicted on great works of art," and thinks the music nearer in character to the Praxitelean Hermes (for even Zeus, instead of Jupiter, will not serve as the figure from which the music is modeled). Pursued to its depths, this question becomes increasingly academic. An intimate acquaintance with the personal characteristics of the pagan gods is probably one of the last products of a thorough classical education, and while for one thus learned the music might possibly be associated with "Zeus Sōtēr," or with "Juppiter tonans," it will certainly not serve as portrait for the often harassed husband of Juno or for the very modern visitor (in the shape of a shower of gold) who came to Danaë.

It is not, in any case, an *Eroica*. We noted a certain likeness between the C-minor of Beethoven and Mozart's G-minor; we might even have found an analogy between his Fourth and the E-flat; but between this and his Third the resemblance is too superficial to be thought of. Dr. Tovey calls the symphony "the final subtlety of an immensely experienced artist," but leaves us with the impression — since the themes are formulas — that the highest reaches of art are attained when formulas are subtly handled. My dissent from this view needs no further elaboration.

Dr. Tovey describes the two contrasting phrases in the first theme (Quot. A in the illustration below) as "energetic gestures, alternating with gentle pleadings." His metaphors are recognizable at once; but neither he nor anyone else will take these in their actual context as intended expressions of these things. They might, if they were handled with that purpose, have achieved that suggestion. In the actual context, the suggestions are only a perplexity. For the whole impression of this beginning is one of formality and pomp, and neither energetic gesture nor gentle pleading is an imaginable factor in a pompous scene.

The theme struts bravely up to a formation and begins anew with an added counterpoint thereafter, moving softly at first, but breaking out in force when it reaches the dominant. The second theme (Quot. B) has more elements than we have illustrated, but they are not obscure. Observe that the first two bars form the bass of the second two, and that the first figure in bar 3 of our quotation gives the substance of much that follows. The sudden impact of the minor chord after a silent bar is striking, and tells us plainly that we are approaching the end of the exposition. But toward that end, and quite unexpectedly, there comes an impish little tune (not illustrated), written by Mozart as a contribution to an opera by Pasquale Anfossi, to the text "You're rather a simpleton, my dear Pompeo; go and learn the ways of the world."

This tune, after two modulatory bars in the winds, begins the development and is continued, with elaborate manipulation of its final phrases, until the return of the main theme, *piano*, to make gradual approach to the recapitulation. This begins exactly as at the opening, but many alterations in the later substance — all quite clear — will be noted. The operatic air returns, and there is only a grand flourish for Coda.

The slow movement begins with a quiet theme (Quot. C) that is punctuated by *forte* chords, and continues, beyond the quotation, in highly florid phrases. The muted violins and the high dynamic contrasts give the utterance a dramatic character, but the whole tone is that of the

Mozart, Symphony No. 41, in C major

aria. The dramatic sense (approached by three notes in the oboe and bassoon like those at the end of Quotation D) is heightened by the syncopations noted, which are themselves intensified in straining suspensions. The true second subject (not quoted) follows, in a subdued vein, and thereafter an evident conclusion is begun to what will prove the exposition of a sonata form.

The development is almost wholly occupied with the explosive downbeats, the persistent syncopation, and the hesitant triplet figurations of the approach to the second subject. The figures of the closing subject make the transition back to the first theme, which is now handled floridly rather than dramatically. It appears that the exquisite return to the first theme, at the end, was an afterthought.

The Menuetto is here just what the term implies, and is as courtly as it needed to be to conform to the stateliness of the whole work. (Its theme and that of the Trio are quoted at E.)

The Finale—again in sonata form—is often spoken of as a fugue, doubtless because it is a miracle of contrapuntal ingenuity. But miracles, if they are to "work" on such a grand scale as this, have to be carefully arranged for beforehand; and the arrangement, in this case, is precisely that choice of themes in the nature of formulas which we found in the first movement.

There are five of these. They are shown at F as they appear in the Coda,

where they all sound simultaneously. They are numbered in the quotation in the order in which they appear in the first part of the movement. The three whole notes and a half-note of number 1 are a formula of which Mozart was fond. (They appear, with slightly different intervals between them, in the G-major string quartet, dedicated to Haydn in 1782, and elsewhere.) This has a continuation of four bars (not quoted, but quite obvious), and is repeated. Number 2 first appears in bar 19, and forms a portion of the first subject group. Number 3 enters as the conclusion of that group in bar 56, and number 4, which appears as second subject in the sonata form, makes entrance after a brief silence in bar 74. Number 5, which even as a formula rather than a theme is too small to be of much significance, is a counterpoint to number 4, and is played by the oboes in bar 76. The development reveals new combinations, or new intervals for the combinations, of these themes; inversions of them; expansions of portions of them into continuing figurations — in short, a bewildering array of musical feats which it would take pages to describe. Nevertheless, they are so shaped and ordered that whether we hear all the detail or not — and even Mozart could hardly have attended consciously to all of it simultaneously — we have the sense of a perfectly ordered and reasonable discourse, completed without apparent effort within the rounded scheme of the sonata form.

Mozart's Overtures

The title "Overture" was frequently applied, in the earlier eighteenth century, to works not only for orchestra but for piano (e.g., the Overtures or *Partien* of Bach, the *French Overture* for harpsichord — an important feature of his *Klavierübung* — and the sixteenth of the *Goldberg Variations*); but it originated in connection with the opera. Lulli, toward the end of the seventeenth century, fixed the form of the "French" overture — a slow and pompous opening section, a main portion in fugal manner, and a return to the slow movement at the end — in the instrumental introductions to his operas; and Bach's and Handel's examples are unquestioningly in this general form.

There was no attempt, in operatic overtures in this form, either to forecast any incident in the ensuing opera by quoting salient themes or even to achieve any direct suggestion of the character of the drama to come. *Opera seria*, the ostensible musical counterpart of the "classic" tragedy, was indeed so restricted both as to the nature of its subject (drawn, like that tragedy, from ancient mythology and history) and as

to the manner of its treatment that any overture of this type was really a prologue to any drama of this type; and one overture might have been substituted for another without noticeable incongruity.

Opera buffa, on the other hand, which dealt with contemporary life in a growing variety of subjects and manners, required a more appropriate and less formal introduction. And when, as happened in the last half of the eighteenth century, the classic tradition began to wane and the distinction between tragedy and comedy to be blurred, the Lullian overture was no longer an automatically acceptable form. Moreover, the gradual emergence of the symphony was fixing the attention of the world on hitherto unsuspected possibilities of variety and interest in instrumental music; and the overture gradually came to assume the general form of the first movement of the symphony.

The evolution of this first-movement form is hard to trace. The actual novelty, as eighteenth-century composers saw it, was probably the introduction of a contrasting theme of coordinate interest with the one predominating theme which had hitherto formed the single main topic in any musical discourse. Francesco Conti, in 1721, wrote for his *Pallas Triumphant* an overture which remarkably forecasts the sonata form. Bach, in the Fantasia in C minor and in ten of the twenty-four Preludes in the second book of the *Well-tempered Clavichord*, written or compiled around 1744, makes various approaches (in Prelude No. V, remarkably close) to the "final" pattern. But it was not until the symphony had become crystallized that the sonata-form overture was recognized as the "standard" design.

Mozart began his serious operatic composition in the Italian manner with *Mitridate*, produced at Milan on December 26, 1770, when he lacked but a month of being fifteen years old. (He had made, even before this, essays in *opera buffa*, the chief of which was *La Finta Semplice*.) *Lucio Silla* and *Ascanio in Alba* followed during the next two years. None of these is of high importance. *Mitridate*, Dr. Einstein thinks, was set to "the best libretto Mozart ever had for an *opera seria*," but its virtues were quite unappreciated by the youthful composer.

In 1775, for festivities celebrating the visit of Maximilian Franz, youngest son of Maria Theresa, he set Metastasio's *Il Re Pastore* (*The Shepherd King*). There is little of drama and much of exalted sentiment in the story. The overture is but 110 bars long, *Molto allegro*, and it runs without a break into the first act of the opera. Its material is mostly in simple, rhythmic figures which bustle about briskly in the strings while

oboes, horns, and trumpets supply a not very highly colored background. (This is the whole complement of the orchestra.) Yet there is a distinct antithesis which can be described as that of first and second subjects. There is no trace of development. The principal subject, slightly abbreviated and altered, returns in the dominant after the exposition, and the second subject returns in the tonic. There is then a quiet phrase to prepare for the raising of the curtain.

Even before this — a year before — Mozart had produced an opera that is a curious and not wholly successful mingling of the *seria* and the *buffa* styles — *La Finta Giardiniera* (*The Make-believe Gardeneress*). There are types — variants of the stock figures in the *commedia dell' arte* — but no real characters, in the libretto. The music almost makes reality out of nonsense. But in such a work there was little provocation to an overture of significance. This, accordingly, is even shorter than that to *Il Re Pastore* — only 98 bars; but it is followed by a brief *Andantino grazioso*, quite disrelated to the opening *Allegro molto*, which is essentially monothematic. Neither of these pieces is found on concert programs, and there is little interest in the themes. But they do illustrate stages in the growth of the overture form.

There was now an interval of five years, during which Mozart made his ill-fated journey to Paris. He had hoped to compose an opera for that city, but found only bitter disappointment in this and other ambitions. For the Munich carnival of 1781, however, he had a commission to set a curious version of the story of Jephthah made into a sort of imitation of Greek legend and entitled *Idomeneo, Rè di Creta.* (The Cretan king, saved from shipwreck, has vowed to sacrifice the first person he sees when he lands; and this person is his son, Idamante.) He had what he called the finest orchestra in the world — the combined resources of Mannheim and Munich — and a remarkably competent cast. Dr. Einstein remarks that Mozart "valued and loved *Idomeneo* most among all his works" — perhaps because its triumph was untrammeled by any premonitions of the misery that was to be heaped upon him in Vienna.

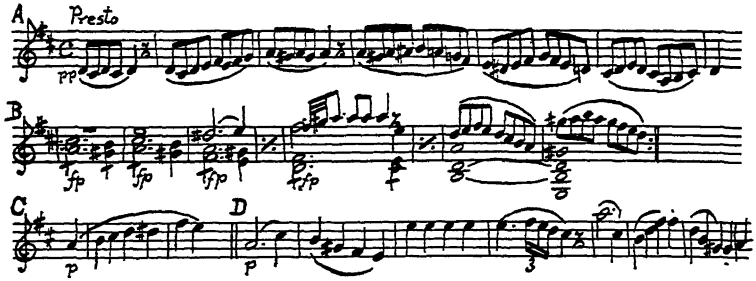
Overture to *The Marriage of Figaro*

The Barber of Seville, a play by Beaumarchais which had an enormous vogue on the French stage and had been made into an almost equally successful comic opera by Paisiello, naturally produced a sequel. Seldom is such an effort as successful as the first, but this case is an exception. Mozart, in 1786, was at least figuratively feeling the pinch of hunger,

and turned to Lorenzo da Ponte (a very clever Italian poet whose *Rich for a Day* had been set by Salieri and had failed) as one who might provide him with a good "book" and who at the same time might help him show to advantage in his rivalry with that court favorite. Mozart's intuition was sound. *The Marriage of Figaro*, the sequel to *The Barber*, had been prohibited on the stage for three years and had thus aroused great curiosity — enough to gain an audience at once for it or for an opera based on it. Da Ponte's adaptation of the play for music was masterly, and only the basest of intrigues kept Mozart from enjoying the fruits of a richly merited success.

The plot is very complicated and thus cannot even be outlined here. It is true that the risqué aspect of the story — considerably obscured in the spoken play by political intrigue — is the chief aspect in the opera, where the political background is absent. Beethoven deplored the expenditure of Mozart's genius on such a story. But the world has apparently not been demoralized by his music, and we can only regret that the measure of its success in Mozart's lifetime was unequal to his expectations. It won immediate favor with the Viennese public, but the manipulations of cleverer politicians than Mozart kept it off the Viennese stage altogether in 1787.

The gay insouciance of the plot is wonderfully anticipated in the Overture, whose chief themes are suggested in the illustration below. The sly scampering of the main theme (Quot. A), in the flying tempo which Mozart prescribes, will tell any hearer that good comedy is coming. And it will quite obscure, for the ordinary listener, the fact that the first musical period is only seven bars long. (Most such periods are of eight bars; and one theorist, perplexed over the phenomenon here presented, triumphantly solved the theoretical problem by assuming that the music began with a silent bar! If you try it yourself, you will find that you have only spoiled both the shape and the humor of the phrase.)

The immediate continuation is in a quiet strain for the winds; but this whole period (really of eleven bars, the last of which coincides with the first of the recurrent opening strain) bursts out at its fifth bar with a sudden fortissimo that mildly hints at the gaiety you may expect throughout the Overture and the opera. All this is repeated, and there is then a transition, mostly *forte* and similarly brisk, which brings the usual second subject. This (Quot. B) is similarly lighthearted and untinged with sentimentality. What will look like a closing subject (Quot. D) is prepared for by the soaring phrase at C in our illustration — at first in the basses —

Mozart, Overture to *The Marriage of Figaro*

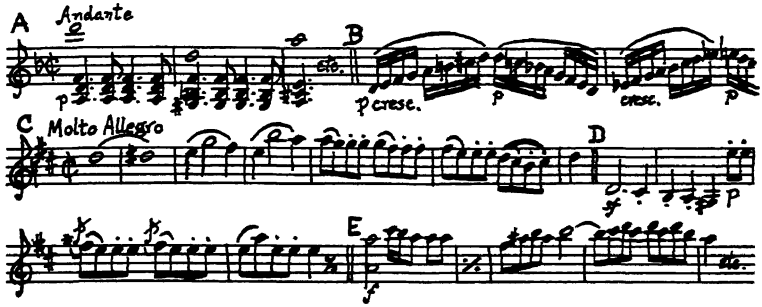
but this is followed by a passage of rising figures which suddenly returns to the opening theme, and we realize that what we took for a closing subject was an ingenious substitute for the development. At this point Mozart originally intended to introduce a slower interlude, a sort of Siciliana, but rejected the idea, doubtless feeling that the brilliance and gaiety of the Overture would be impaired. The speed of the music is so headlong that only the slightest alterations are made (to bring the second theme in in D, as was proper) and the substitute for development again follows. The Coda is even more excited. No wonder the opera was given the alternative title *La Folle Journée.*

Overture to *Don Giovanni*

The libretto of this opera was provided for Mozart by the same Lorenzo da Ponte who, a year or so before, had adapted Beaumarchais's *The Marriage of Figaro.* The work was first performed in Prague on October 29, 1787, the cabal in Vienna against *Figaro* having almost determined Mozart to leave that city. Prague, on the other hand, had welcomed both him and his music with the frankest admiration, and *Don Giovanni* was composed on a commission from Pasquale Bondini, manager of the Italian opera there. The Overture was still unwritten on the evening of October 28, most of which Mozart spent at a gay party, but was composed thereafter, while his wife told him stories to keep him awake. It was at any rate ready for the copyists at seven in the morning; and although it had to be played at the performance without rehearsal, he reported that "it went capitally."

The opera is described on the title page as an *opera buffa,* and the adventures of the "hero" are indeed set forth with all the humor that must attach to such escapades while they succeed; but the alternative

title of the piece is *Il Dissoluto Punito*, and there is perhaps no more hair-raising scene in music drama than that in which the statue of the Commander, impudently invited by Don Giovanni to sup with him, accepts the invitation.

The opening *Andante*, after two firm chords, presents two themes which appear in this final scene. (They are quoted at A and B of the illustration below.) The ominous treading of the accompaniment to the sustained notes presently becomes more smoothly flowing, but the ominousness is increased by a sinuous syncopated line in the violins above it, and the gradually rising succession of scales (at B), with their *crescendo* hushed always to *piano* and with the treading of the basses resumed beneath them, is as elemental in its evocation of fear as is the aspect of the walking statue itself. Nor is there in the *Molto allegro*

Mozart, Overture to *Don Giovanni*

which follows any hint of the ribaldry of Leporello, Don Juan's cowardly but amusing servant, who provides the *buffa* element in the action. Bars 5 and 6 of Quotation C are really bars 6 and 7 of the *Allegro*, which begins with one bar of anticipatory eighth-note D's, so that our sense of the eight-bar period (completed by a fanfare not quoted) is this time a little distorted. The theme is repeated at once, without this little preface, and the seventh and eighth bars now make as if to continue with a staccato figure which replaces the loud fanfare. But the delicate figure is at once turned into a loud and restless fiddling in all the strings; and all these slight peculiarities seem to add up to far more than the sly gaiety of the *Figaro* Overture.

The second subject (Quot. D) is also approached — in part by a figure from the closing subject (Quot. E) — in such a way as to anticipate A minor, rather than A major; and the incisive D and the downward scale

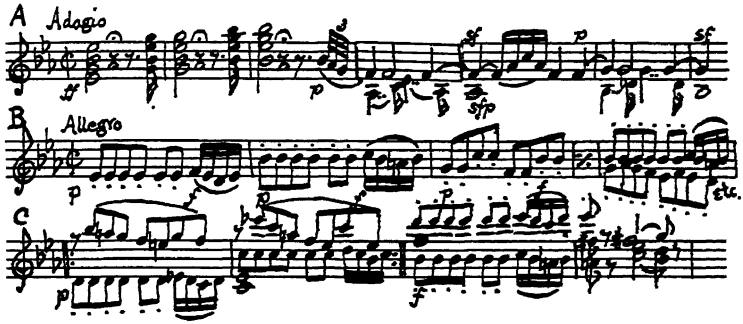
have thus a certain key-obscurity not wholly removed by the dancing figure which follows. The downward scale is developed in imitation for a few bars before the closing subject appears, and is further developed, with the figure of bars 3 and 4 of Quotation E as countersubject, at the beginning of the working-out. Except for a single reference to the main theme, these two figures form the whole development section.

The recapitulation is without unusual incident. Mozart intended the Overture to proceed directly into the first act of the opera, and thus has an expectant but wholly inconclusive ending in C major. The usual concert version of the piece has an ending provided by Busoni. Needless to say, it is both relevant and reverent.

Overture to *The Magic Flute*

For his last opera Mozart no longer had the advantage of working with da Ponte as librettist. Things had gone from bad to worse in his personal and artistic affairs. He had been commissioned by Emperor Joseph to write an opera on an original libretto by da Ponte (this was *Così fan tutte*); but it had been only mildly successful. Joseph died in February 1790, and Leopold, his successor, who cared nothing for music, was unfriendly to Joseph's protégés. Mozart had composed another opera, *La Clemenza di Tito*—to a libretto by Metastasio, and in the Italian manner, which no longer interested him— for the coronation of Joseph as King of Bohemia, and this, even at Prague, his former stronghold, was far from successful with the courtly audience. He was already overworked, and was depressed into illness by the failure. On top of all came the mysterious commission for the Requiem (from an amateur who wished to pose as the author of the work), evoking his strange conviction that this was to be his own funeral music.

Titus was performed on September 6, 1791. On September 30 occurred the first performance of *The Magic Flute*. The invitation to compose this piece had come, apparently on May 7, from Emanuel Schikaneder, a clever, rather unscrupulous, and very self-seeking actor-manager, himself in financial straits. He was also, like Mozart, a Freemason, and this bond may have been the determining influence in Mozart's acceptance of the offer. The plot is a preposterous mixture of superstition, buffoonery, and quasi-Masonic mummery; but whenever there is any reality, Mozart has made it so vivid and often so exalted that the hearer suspends disbelief and is for the moment transported into the contemplation of humanity at its best.

The Overture, completed only two days before the performance, begins with three heavy chords (often heard, at significant moments, in the play) and goes on for a time in the vein indicated at A in the illustration below. The main body of the piece begins fugually on the subject quoted at B. This music (unlike the three chords) does not appear in the opera, but there is a quirk in Papageno's aria *Der Vogelfänger bin ich ja* which resembles the first bar of this theme. The fuguing is quite extended — indeed, as will be seen, the beginning of the theme is used even as counterpoint or accompaniment to the second subject (as at C of the illustration) and is forcefully shouted in tenths at climactic moments.

Mozart, Overture to *The Magic Flute*

When the exposition, which is quite in the orthodox pattern of the first-movement sonata form, is concluded, the three heavy chords recur. Then the rather brief development is worked out, almost wholly on the main theme, but with a smoother continuation than was heard when the theme was first sounded; and a similar alteration is made in the fluid line which is all that Mozart required for a second subject. The recapitulation, which would have appeared tedious if the explicit statement of the fugal texture had been exactly repeated, is greatly solidified, both by causing the chief figure (bar 1 of Quot. B) to appear in immediate juxtaposition in successive voices, and by the use of the form of the second subject which appeared in the development, rather than that heard in the exposition. An unmistakably cadential figure which formed the end of the exposition performs the same service at the end of the recapitulation, and a few boisterous bars, including another hint of the main theme, prepare the audience for the fantastic comedy which is to follow.

Concerto for Piano and Orchestra No. 20, in D minor (K. 466)*

This is probably the most popular of all Mozart's piano concertos. It was first played at the opening concert of a subscription series on February 11, 1785. Mozart had ventured on a subscription series the previous year and had found it unexpectedly profitable. His father, who had just come to Vienna, was present, and wrote to Marianne, "Wolfgang played an admirable new concerto which was in the copyist's hands when we arrived yesterday; your brother had not even time to try over the Rondo." This lack of rehearsal is hardly comprehensible, nowadays, but it was then and for many years afterward the usual thing. The subscriptions had to pay the orchestral musicians as well as all the other expenses, for no regularly constituted orchestra for symphony concerts existed. (The players were mostly recruited from the Opera orchestra.)

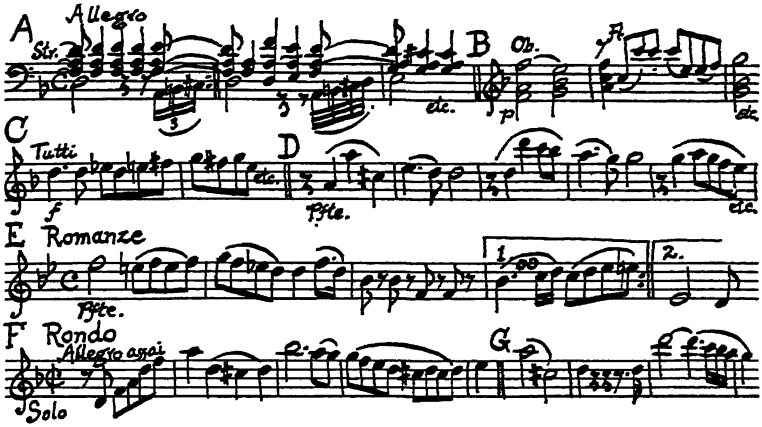
Extraordinarily few of Mozart's instrumental compositions are in a minor key; but when they are, look out! Music, for the aristocratic amateur, was primarily a sensuous delight — by no means lacking in intellectual or emotional interest, but chiefly an ornament and a gratification of privileged life. Whether Mozart was naturally disposed to prefer the major or was to some extent constrained to its use by the evident preference of his audiences may be debated. But when the minor key does appear, it is an unmistakable sign of perturbation.

The main theme of this concerto, suggested at A in the illustration

* Mozart left, in all, twenty-seven concertos for piano. The first four (K. 37, 39, 40, 41) were written for an engagement in Vienna in 1767, and are of little interest. The next (K. 175) was written at Salzburg in 1773, but not until 1776 did he turn with any sustained interest to the form. He was then appearing as a virtuoso and used these pieces, as he did the later ones, for his own concerts primarily, but also for an occasional notable pupil. Two (K. 238 and 246) were written in that year, and a more ambitious one for Mme. Jenomy in January 1777. Here the solo part makes several departures from the usual form, and in the direction of a more individual and dramatic style, not unrelated to the operatic aria. The overwhelming virtuosity of the nineteenth century is perhaps faintly foreshadowed here.

His next effort in this form was a concerto for three pianos (K. 242) which he afterward arranged for two pianos. The only other example for more than one soloist is the Concerto in E flat for Two Pianos (K. 365), which he wrote to play with his sister Marianne. This was composed apparently in 1780.

The remaining concertos, as will be seen from the Köchel numbers, were mostly written in groups, and all in Vienna, between the years 1783 and 1786, except for the last two — the *Coronation* concerto and the B-flat, which date, respectively, from 1788 and 1791. Space permits the discussion of only a few of these. All show, in various degrees, the individuality of form and treatment noted above; yet there is enough of correspondence with the basic sonata form so that there will be no difficulty in understanding, in the light of those described, any example necessarily omitted.

below, is by eighteenth-century standards almost threatening. The basses approach their longer notes with a kind of growl; the contour of the faster notes is stern; and the syncopation of the upper strings intensifies the whole impression. Horns, bassoons, and oboes add holding notes as the syncopated figure begins to climb; the theme begins again, *forte*; the growl of the basses becomes a zip in the violins, the syncopation being momentarily abandoned; two bars of high tension bring a sudden but not placid *piano*; the tension grips again, and there is a sudden pause on the dominant of the original key.

Mozart, Concerto for Piano and Orchestra No. 20, in D minor

Here, certainly, is drama; and it is not lessened when, with no preparation whatever, the second subject enters — a gentle phrase, but not without a tinge of pain, in oboes and flute (Quot. B). The resumption of energy thereafter seems almost brutal, but it is wholly in character, with a closing subject (suggested at C) that is akin to the high tension at the peak of the first ascent.

Now at last the grimness is abandoned, and the solo, whose quiet opening phrases are an even gentler version of the gentle second subject, makes its appearance (Quot. D). It does not remain gentle for long. The main theme returns, and the piano contributes exciting figures to what is essentially a restatement of the whole first subject. What we called the second theme reappears, but the solo now has an addition that quite outdoes that phrase. It likewise makes over the closing subject.

The tutti, with a condensation of the main theme, begins the develop-

ment. The solo makes again its original, gentle entrance, although its passages presently become swift and scintillant. The rumble of the main theme is heard in the background, but its earlier growl is now only a murmur. The solo announces the recapitulation decisively, and contributes many new details to the discussion, but the whole is perfectly lucid. There is a cadenza; thereafter comes a rather extended Coda, all in the orchestra.

The slow movement is entitled Romanza. Its main theme (Quot. E) is less impassioned than that title suggests to the contemporary mind; but the eighteenth century had never heard of Freud. It is announced by the solo and repeated by the orchestra. A continuation in the solo is similarly treated; then the solo, still in B flat, has another theme (not quoted), a little more warmly lyrical, after which the first theme, in rondo fashion, returns.

For third theme, high contrast is provided—rushing passages in the solo against flowing lines or sustained harmonies in the orchestral winds. (These also are not quoted.) Then the first theme returns, but not the second, and there is a brief and quiet Coda.

The Rondo begins with an energy quite in character with that of the first movement; but as was conventional in Mozart's day, there is less of intensity, and we shall find that even this is considerably lightened before the end is reached. The solo's presentation of the main theme (Quot. F) is repeated by the tutti, but wi h an extension which makes transition to the second theme. This (suggested at G) has a certain likeness to the second theme of the first movement, and perhaps should hardly be counted as a second theme, for it reverts almost at once to the main thought, giving it, however, a different continuation. A third theme (if that was the second) presently appears in the "proper" key of F major (the second was in D minor), and here the lightness we spoke of begins to show. The rest of the movement will be followed without difficulty, even though the usual disposition of the themes in the rondo is somewhat distorted.

Concerto for Piano and Orchestra No. 21, in C major (K. 467)

This concerto was written for a benefit concert in March 1785—like that of February 11, an unexpectedly profitable occasion. Its character is less immediately appealing than that of the D-minor concerto. In fact, the main theme—frankly in march rhythm—seems at first a little "square" and rather ordinary. But it turns out to be fertile enough so that

with a few attendant phrases it forms the substance of the whole introductory tutti.

The entrance of the solo is not on the theme but in a few quiet bars of figuration on the dominant, and the theme itself then appears in the orchestra against the solo's trilled G. Thereafter it takes up and develops an accessory phrase, expanding and ornamenting it, and arriving presently at the dominant key, where we now find the second subject, which was omitted in the orchestral exposition.

This, however, is in G minor, instead of major, and it shows for a moment a curious resemblance to the main theme of the G-minor symphony. It turns presently into the major key, with a grateful lightening of tension; but the continuation, instead of forming a palpable transition to the closing subject, reverts to the march rhythm of the opening. This is accompanied by vigorous figurations in the solo, and these passages — the first real release of the solo's energy — form the conclusion of the exposition.

The development is begun by the tutti, on the main theme, and is carried on for some time before the solo enters. Its phrases, in E minor, are at first unemphatic, but they presently begin to glitter against the short rhythmic or melodic strains, derived from the main theme, which are heard in the orchestra. The recapitulation is much condensed. The solo takes part in the marching, leads the way toward the second subject, and omits all reference to that part of the subject which was in minor. The cadenza is so allocated as to appear in the midst of what is really the final orchestral tutti.

The slow movement (*Andante*) is in F major. Muted strings, above detached bass notes which faintly recall the marching tension of the first movement, reiterate triplet chords, and the first violins begin the melody with two tense and detached three-bar phrases. Its continuation, in long leaps, *forte* to *piano*, and with a liquid succession of descending fifths, is wonderfully in character. The solo takes the same melody, which turns out to be equally eloquent in the piano; and there is so much possibility of enrichment that no other thematic material is needed.

The Finale (*Allegro vivace assai*) is one of those inimitably humorous pieces which, with the expansion of the harmonic vocabulary of the nineteenth — and even more of the twentieth — century, became impossible to imitate. Not even Beethoven, who could do almost everything, could catch this vein of delicate naïveté, and only Haydn could chuckle as infectiously. Anybody with a musical ear and a sense of humor can under-

stand this piece, and nobody with a sense of humor wants to have a pithy jest expounded.

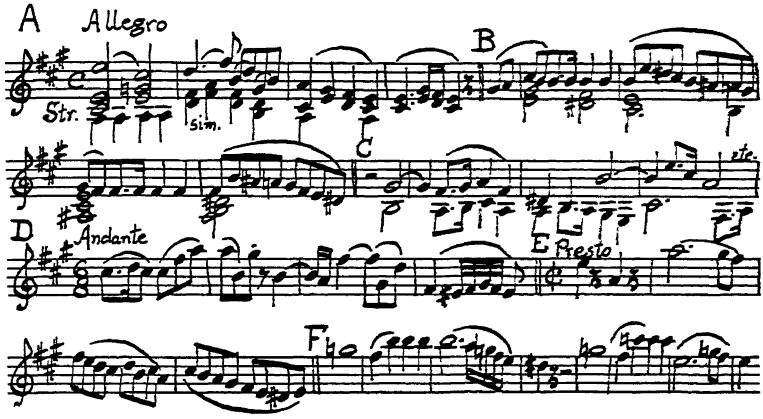
Concerto for Piano and Orchestra No. 23, in A major (K. 488)

Between December 16, 1785, and March 24, 1786, Mozart wrote three piano concertos. (Two operas, *Der Schauspieldirektor* and *Figaro*, the latter finished on April 29, were on the stocks in the same period!) The first of these, in E flat (K. 482), is an imposingly solid piece, but somewhat less interesting than the Concerto in C, just discussed. The second, in A major, is dated in Mozart's catalogue as of March 24. Its purpose is to charm, and its achievement of that purpose is inimitable. The third, in C minor, has the most intense and harmonically "modern" first movement of all his concertos, and perhaps of all his instrumental pieces. In these three, also, he uses the clarinets — in the first two, in place of oboes, in the C minor, along with them — a feature which he rather unaccountably abandoned thereafter in the piano concertos. Of the three, space will permit discussion of the last two only.

The formal design of the A-major concerto is so simple and so conformable to the conventional pattern of sonata structure that there will be no difficulty in following it. The ease and grace which are to characterize the whole work are exhibited amply in the main theme (quoted at A, below). The wonder is that with so suave a subject as this for main theme he can contrive other subjects that will give the necessary contrasts, but we shall find this problem quite nonchalantly solved. The theme, first announced in the strings, is partly repeated in the winds, with a different continuation. Then the whole orchestra goes on, with new but related phrases, to make transition to the second theme.

This tiny tune (whose chief phrases are suggested at B) is a wonderful mingling of rhythmic lilt and fluidity, both qualities being enhanced by the liquid descent of the quiet harmonies that underlie it. Like the main theme, it is first given by the strings and then by the winds, with a different continuation that produces all that is required in the way of a closing subject.

The solo enters with the main theme, giving it just enough of ornamentation and continuing the thread of the discourse into the second subject, which it now presents in the orthodox key of E (the dominant; the tutti gave it in the tonic). Its accompaniment to the ensuing orchestral version quite naturally generates a spate of passages, gay rather than brilliant, and the orchestra brings the exposition to a close with the vigorous phrase that followed its announcement of the main theme.

The development begins with a new contrapuntal figure (shown at C) which the solo at once turns into ornament. This, however — since the real themes will hardly bear the intensifications of real development — forms almost the whole substance of this section. The recapitulation is appropriately but not obscurely condensed, and as usual the Coda, after the cadenza, is wholly orchestral.

Mozart, Concerto for Piano and Orchestra No. 23, in A major

The slow movement (*Andante*) is in F sharp minor. Its theme (shown at D) has the gentle undulation of the Siciliana, and the minor key, in this context, gives just the right touch of veiled melancholy to contrast with the first and last movements. The solo has the theme alone, but the orchestra, instead of repeating it, goes on to a complementary strain, a shade darker in hue. The piano, alone, has still another melodic figure which the quietly added orchestra brings into A major. The orchestra, in this key, then offers the not highly contrasted second theme in the winds; the piano takes it over, and very soon returns to the main thought. The simple Coda is perfect.

The piano plays the opening theme of the final movement (Quot. E) — a tune whose initial leaps and scampers set a mood that is hardly let down throughout its whole course. What seems a new theme is only a quieter variant of this, spun out and made into a transition to E minor, in which key the second subject (Quot. F) appears; but the tone is not much darkened, and the major tonality is presently regained. The closing subject runs naively up and down the scale in little hitches, and there is really no development section at all, the tunes being too gay for formal "working-

out"; they are expanded, rather than developed, as they occur, and out of their own exuberance. The form is thus more akin to the Rondo than to the Sonata, although it has the conventional pattern of neither.

Concerto for Piano and Orchestra No. 24, in C minor (K. 491)

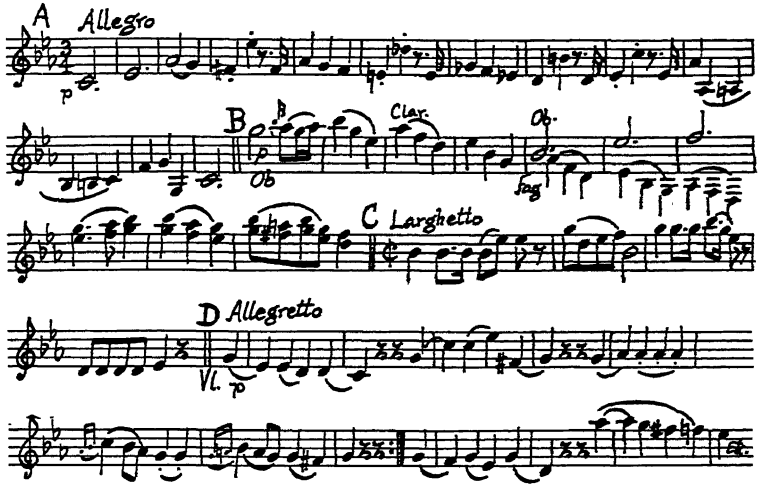
This is the third of that group of concertos composed within four months which we mentioned above. It is the most intense of these — its first movement is perhaps Mozart's most powerful instrumental utterance — and one can only wonder why so wholly unusual a work should not more frequently be heard. The reason lies perhaps with the virtuosi, who do not willingly choose tragic pieces, and also in the singular simplicity of structure (but not of character) of the last two movements. It is true that a possible implication of high drama is missing and that audiences take this for incongruity.

Something of the spiritual gloom for which Bach found such eloquent language is the evident source of the first movement. The tremendous theme (Quot. A, below) dominates the whole thought, with hardly any alleviation in the offered contrasts. The opening tutti, although it has a few episodes of lesser weight, has really no other matter than the main thought. The solo enters, as often, apparently episodically, but only as prelude to the theme, which the orchestra forcefully interjects and compels the piano to take up. Not for two hundred bars do we find a definitely contrasted subject (see Quot. B), and even that, after a few bars of very sober ornamentation in the solo, is forced off stage by the dominating theme.

The usual sonata pattern, with a section especially reserved for development, is not available here. The concentration is higher — almost that of the fugue. It is true that the outlines of the sonata form can be seen, but the development section consists chiefly of a series of orchestral ejaculations interspersed with inarticulate but forceful arpeggios in the piano, and fragments of the main theme make the approach to the recapitulation. Neither, as is usual, is the piano silent after the cadenza; for when the long tonic pedal which ends the movement appears, the piano has arpeggiated figurations that give much incisive energy to the close,

After the high tension of the slow movement, the *Larghetto* seems almost strangely calm. The theme (Quot. C) is elementally simple, with stable harmonies and a rhythm that walks rather than marches. The quoted strain is repeated by the orchestra in bars alternately *forte* and *piano*, and is continued in gradually rising phrases, without crescendo

but with a striking *sfp* for the final chord. The solo's opening strain is then followed by a continuing phrase, increasingly florid, in the winds, and this the piano next elaborates. This alternation continues throughout the movement.

The last movement is a theme with variations. The tune, like that of the slow movement, is utterly simple. It is in two sections, each repeated (the first and the beginning of the second are shown at D); and the har-

Mozart, Concerto for Piano and Orchestra No. 24, in C minor

monies, although thrice colored by the augmented sixth chord, are likely at first hearing to seem perfunctory. On closer acquaintance they give an aplomb to the theme far more tragic in implication than extremer discord would have given. There is no need to describe the variations in detail. Toward the end there is a variation in major that smiles, if a little wanly, but the return is to the minor, in preparation for a cadenza. This, for any improvisator less gifted than Mozart, must present a terrifying problem. Thereafter, the time changes to 6-8, and with it comes a certain animation. But the sensitive interpreter will see that even here there is no room for empty brilliancy.

It is noteworthy that in the C-minor concerto, alone among the twenty-seven, Mozart uses both oboes and clarinets. In the E-flat (K. 482) and the A-major (K. 488) he substituted the clarinets for the oboes; even in the symphonies the clarinet parts were later additions; and in the three concertos he was still to write, he reverted to the oboes. The clarinet was

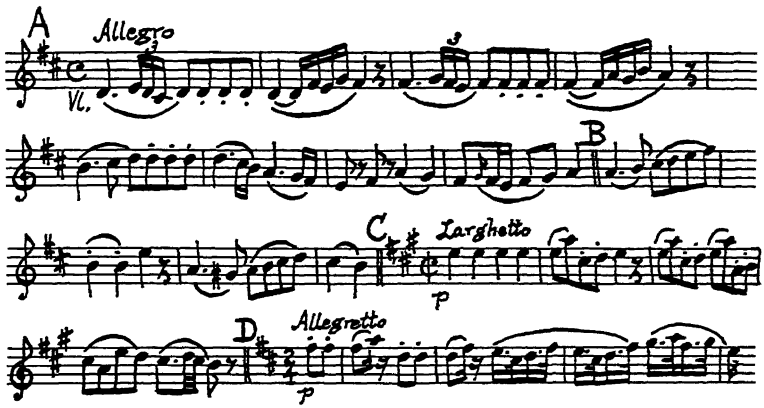
newly perfected, and it was probably unsafe to count on finding competent players.

Concerto for Piano and Orchestra No. 26, in D major (*Coronation*) (K. 537)

Mozart had every reason to hope that the outstanding success (with the public) of *Figaro* would better his position in Vienna. But his reckoning did not include the clever enmity of his rivals, which kept his opera off the Viennese stage entirely in 1787 and drove him to Prague, where he was commissioned to write his masterpiece, *Don Giovanni.* Here also, or rather in preparation for his visit here, he wrote the Concerto for Piano and Orchestra in C major (K. 503), which is in many ways an advance upon earlier works but which cannot be considered for lack of space. The *Coronation Concerto* exceeds the C-major in interest, and the discussion of it will suffice to indicate the progress represented by the C-major.

The *Coronation Concerto* was written in February 1788, some four months before the three famous last symphonies. Its title has no reference to any actual coronation, but has probably been invented as a suggestion of intrinsic character in the music. This piece rivals the D-minor in popularity. There is no mere musical small-talk, such as Mozart's audiences demanded of any composer. His invention is at its highest pitch; he sees a horde of implications in every phrase; yet his rhetoric is always lucid and consecutive. The tune-detectors might find, in the opening of the first movement, a hint of the mighty theme of Beethoven's *Emperor Concerto.* It is, of course, not suggested that Beethoven actually took this hint, but it is perhaps not wholly accidental that a related implication appears in the popularly invented titles of the two pieces.

The main thematic material of the first movement is set forth in the opening tutti. As usual in the concerto, this is an expository sketch, not a complete exposition; but that, when a soloist is to appear, would be an impertinence to him. The second subject appears in the tonic, and the order in which some of the subsidiary matter appears will be changed when the soloist assumes the lead. The main theme is shown below at A. This is its simplest form, as it appears in the orchestra. The second theme (B) is shown in its "proper" key of A major, as the solo has it. (In the exposition the orchestra plays it in D.) You will find that a charming episode that follows the orchestra's version of this theme appears, in the solo version, after its statement of the first theme; that not only a leaping melody in A, which might be taken as second theme, but also a vigorous climbing figure

with an incisive triplet bass (faintly anticipatory of a tremendous passage in the *Emperor Concerto*) appears before the solo announces the true second subject. There is no need to describe the rest of the movement, which makes full use of the liberty just indicated, and does it with never a hint of indecision in the design.

Mozart, Concerto for Piano and Orchestra No. 26, in D major

The second movement, although marked simply *Larghetto*, is a kind of Romanza. It is largely dominated by its principal theme (shown at C) which is repeated by the orchestra, *forte*, after the solo has first quietly announced it. Then, after a repetition (preceded by a pendant strain) in the solo, the orchestra has a more ardent episode which the solo elaborates (at least to the extent of using the four descending eighth-notes in a new way) before it returns to the opening theme. The rest will be obvious.

The solo opens the last movement with a naive little tune (shown at D) that sounds like a Mother Goose rhyme. The orchestra repeats it with a tiny extension out of which the imaginative solo immediately makes much; then the orchestra, not to be outdone, makes a charmingly animated transition to the second theme. This, although it is again in the tonic key, lacks nothing in color or interest, and soon exhibits a considerable energy in the solo's passages. The orchestra now introduces a third theme, in A minor (not quoted); but the solo will have nothing to do with even this mild hint of melancholy and turns it at once into major, going on delightedly with more passage work. From the point at which, after this, the main theme is reintroduced, the sufficiently varied course of the earlier part of the movement is followed with little variation.

BORN 1894, IN ROCKLAND, MAINE. NOW LIVING IN CAMBRIDGE, MASSACHUSETTS

PISTON

WALTER PISTON is the grandson of an Italian named Pistone who himself Anglicized his name by dropping the final e. The grandson has contributed notably to the literature of music in the American idiom. His approach is liberal but not extreme, deriving confessedly from the orthodox harmony of the nineteenth century, and attempting to continue that tradition in a manner which recognizes both the conventions of musical syntax and the demands of the imagination for freedom in the handling of tonal rhetoric. He pursues neither the abstract system of tonal design which is present in the twelve-tone technique nor the excogitated harmony which yields stimulating results in the works of Hindemith.

Mr. Piston's childhood was without the influence of music, which he began to study only at the age of eighteen. He supported himself by taking various "jobs" either as pianist or violinist, and worked as draftsman for the Boston Elevated Railway during the summer of 1912. Pursuing this activity as a possible career, he entered the Massachusetts Normal Art School, graduating in 1916; but thereupon he began again the study of the violin, aiming at a desk in the Boston Orchestra. America entered the war, and so did Mr. Piston, who enlisted in the navy as bandsman, naming the saxophone (which he had never tried to play) as his instrument. He proved so useful in the band and the orchestra at M. I. T. that he could not make his much desired escape from those organizations. In 1919 he might have had the once longed-for desk in the Boston Orchestra, at least temporarily, for the musicians went on strike. But he decided that he would direct his own life, instead of being directed; entered Harvard University, where he took the regular undergraduate course; proved so

capable that he was asked to assist in several fields of instruction; and graduated in 1924, *summa cum laude*, receiving a John Knowles Paine Traveling Fellowship which gave him two years in Paris. Nadia Boulanger was there his chief instructor.

Upon his return to Boston and Harvard he found his compositions welcomed by Dr. Koussevitzky, and himself became a regular member of the staff of the University. His academic efforts have been hardly less noteworthy than his creative; but the practicality of his musical upbringing has prevented him from pursuing those musical "isms" which, according to the old joke, so soon become "wasms." His only formula for Americanism in music is therefore the formula of stern discipline and honest effort. "The composer cannot afford the wild-goose chase of trying to be more American than he is." *

Symphony No. 4

This piece was commissioned by the University of Minnesota as one feature of the extended celebration of its centenary. It was played for the first time on March 30, 1951. In a letter to this annotator asking for comment on it, Piston said: "I am at a total loss to know what to write about my symphony. It is not intended to convey other than musical thoughts, although I think you will agree that this leaves more freedom to the listener to bring to the music what he will. Needless to say, I could not write a symphony about Minnesota, since I have never set foot on that part of our country. I feel that this symphony is melodic and expressive and perhaps nearer than my other works to the solution of the problem of balance between expression and formal design. It should not prove complex to the listener in any way."

The first movement departs — but in the direction of simplicity — from the conventional first-movement form in that it has the general outline A-B, A-B, A (Coda). This is a favorite slow-movement form with Mozart, and since the movement is marked *Piacevole* (Pleasant), and is without haste and without unusual rhythms, it fulfills to our deep satisfaction the implications of that marking. The A-theme enters in the second bar, in the first violins, against simple chords, rhythmed somewhat against the bar lines, in violas and clarinets. 'Celli and basses pluck the few foundation notes. The melody begins with two rising fourths, and this interval is conspicuous throughout; but it is not forced upon us, and both

* The account here given has in large part been derived from an article in the *Magazine of Art* for February 1940.

the line and its gradual enrichment, as other instruments are added, give an impression of quiet songfulness. Imitation is conspicuous, especially when the warmth subsides and horn and oboe sing a brief epilogue. Two bars of chords, quietly descending, shift the tonic from G to A, and the flute, in the general atmosphere of the minor key, sings a long strain of the same melody, chiefly accompanied by the winds. When the strings enter, the whole fabric is dominated by a little figure — a motive from the fourth bar of the tune — which mounts a high climactic hill and then subsides to make way for the B-theme.

This is given to the clarinet. Its intervals are mostly conjunct scale-steps; it is harmonized chiefly in the winds, but the lower strings, as the phrase pauses, interject a suggestion of the first theme. The clarinet, thereafter, has a variant of its first line. The 'celli contribute another strain, and a fourth presently appears in the bassoon. (All these begin on "two-three" in the 4-4 time, sometimes with a pause, sometimes continuing the line unbroken.) The bassoon-phrase ends the A-section. What follows, as the letter-outline given above indicates, is repetition, of course with variation. The second A-section begins in D, the dominant of G; the whole fabric is thicker, but the general outline will be perceptible. The Coda is brief and very quiet.

The second movement is marked *Ballando* (Dancing). Its form is that of the Rondo (A-B-A-C-A-B-A). The beginning is on four stamping beats (in triple time) but the continuation is immediately irregular in measure, and its structure quite indescribable in detail. Its vigor cannot but be infectious. The B-section, although written in 6-8 time, is waltzlike and quite regular in rhythm, with a bravely swooping theme in the lower strings followed by some livelier antics in the higher ones. The irregular dance returns. Then, in 2-4 time, comes the third dance, which Piston describes as "reminiscent of country fiddling." The rest will be sufficiently indicated by the letter-diagram of the form. The main tonality of the movement is A.

The third movement, marked *Contemplativo*, is in slow 12-8 time, fundamentally on F as tonic. The clarinet, unaccompanied for two bars, plays the essential thematic line of the movement. English horn and viola then take it up, and new aspects of the theme are thereafter presented in unbroken continuity but in more elaborate figurations.

The final movement is in the tonality of B flat, and is in sonata form. The *gigue*-like first theme is in a vigorous 6-8 rhythm, forcefully announced by strings, bassoons, and horns. When this energy has subsided, the oboe

sings the second theme — a smooth succession of broadly undulant curves. It is presently taken up by strings and more richly accompanied. The development section is approached very quietly, and is quite brief. In this way the recapitulation of the first theme is allowed to appear with even heightened force. The second theme is now given to the strings, in low register at first but rising and growing in warmth as it proceeds in preparation for the short but forceful Coda.

BORN 1891, IN SONTSOVKA, EKATERINOSLAV. DIED 1953, IN MOSCOW

PROKOFIEFF

Classical Symphony, in D major, Op. 25

WHEN this century was in its teens, Serge Prokofieff was regarded as a leader in the trend toward dissonance and artistic iconoclasm. But as early as 1930 he had recanted. Asked by Olin Downes what he had become, he replied:

"I hope, simpler and more melodic. Of course I have used dissonance in my time, but there has been too much dissonance. Bach used dissonance as good salt for his music. Others applied pepper, seasoned the dishes more and more highly until finally the music was nothing but pepper. Society has had enough of that. We want a simpler style for music, with dissonance again relegated to its proper place. Music has reached and passed the greatest degree of discord and complexity that it is practicable for it to attain. Therefore I think the desire which I and many of my fellow composers feel, to attain a more simple and melodic expression, is the inevitable direction for the music of the future. . . . In the field of instrumental or symphonic music, I want nothing better, nothing more flexible or complete than the sonata form, which contains everything necessary to my structural purpose."

One might suppose this dictum of 1930 to be the apologia for the *Classical Symphony*. That work, however, was written in 1917, after the *Scythian Suite* for orchestra and the piano composition *Sarcasms*, both of which were written in 1914 and were highly dissonant. It is evident that in the midst of his most vigorous pursuit of modernism there was at least a moment of nostalgic retrospect.

The themes, the form, and the simple orchestration of the *Classical*

Symphony are reminiscent of Mozart. The principal subject of the first movement appears in the third bar, in the violins. It is straightforward in rhythm, clear in key, and as untroubled by any expressive burden as many a theme in the early works of Mozart. The transitional theme, beginning in D, is less active than the first subject. The second theme, instead of striving for lyric warmth, begins with a figure leaping two octaves, in A major, and continues on the arpeggio of F major. The development shows little disposition to escape the restraints imposed upon the exposition. The recapitulation begins, irregularly, in C, but the continuation is so managed that the second subject recurs in the orthodox key of D major. There is a brief Coda.

The second movement (*Larghetto*, A major, 2-2 time) has but one main theme, a serene melody beginning high in the violins after four introductory measures. With this theme relieved by a variety of interpolated excursions, the form of the movement becomes that of a simple Rondo.

Instead of the Minuet which Mozart would doubtless have written, we find a Gavotte (D major, 4-4 — instead of 2-2 — time) whose first section pursues a succession of keys hardly imaginable in a Mozartian dance form. Here, for the first time in the symphony, appears a tinge of that grotesque humor which was so apparent in other works of this early period. The very short first section is followed by a Trio (the classical alternative section of the Gavotte was the Musette, often on a drone bass in imitation of the cornemuse, or bagpipe) which is somewhat longer than the Gavotte itself and is less adventurous in modulation.

The Finale (D major, 2-2 time) is again in sonata form. The main theme, insistently reiterating the arpeggio of D major, is suggestive of the classic manner, although its very insistence seems to go somewhat beyond the usual restraints of that style. The second theme also features a persistently reiterated figure, shunning the lyric mood for one more vital. There follows the usual development and recapitulation.

The orchestra is essentially that of Mozart's day.

Symphony No. 5, in B flat major, Op. 100

This symphony was completed fifteen years after the composer's Fourth, which in a sense had been written for the fiftieth anniversary of the Boston Orchestra. But many other types of music had come from his prolific pen during that interval, the most important of which is doubtless an opera on Tolstoy's *War and Peace*, which had its first, and so far its only, performance outside Russia at Florence in the summer of 1953. It was con-

ceived before the outbreak of the Second World War, and was completed, as a kind of moral obligation, during that conflict. It attempts, through the use of Tolstoy's own words (rather than of fabricated texts and dialogues) to compress the gist of that large work into the few hours of an operatic evening. Some of the music had been written before the text had been chosen, and Mme. Prokofieff worked out the difficult problem of selecting and adjusting appropriate passages to the music. Another work, the *Ballad of an Unknown Boy*, for orchestra, chorus, and soli (soprano and dramatic tenor), with a text from the poet Pavel Antokolsky, was also written during the war, and before the Fifth Symphony.

The symphony, however, was not wholly conceived and executed during the short time that remained after these works were completed. Themes and sketches for the symphony had been accumulated during several years, and when this material was complete the writing was finished in a single month of the summer of 1944. The orchestration, Prokofieff said, "took another month, and in between I wrote the score of Eisenstein's film, *Ivan the Terrible.*" The symphony has no program, but is nevertheless described by the composer as "a symphony about the spirit of man."

It was first performed in Moscow on January 13, 1945, under the direction of the composer. It was first played in America by the Boston Orchestra, under Koussevitzky, in November of that year. The following analysis is that offered by John Burk on that occasion:

"The opening movement, *Andante*, is built on two melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm, as both are fully developed. There is a long coda. The second movement (*Allegro marcato*) has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, in 4-4 time. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated.

"The slow movement, *Adagio* 3-4 (9-8) time, opens with a melody set forth *espressivo* by the wood winds, and carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. Although not in any strict sense, the periodic progression with varying instrumental grouping gives the impres-

sion of a passacaglia. There is a more animated section and a return to the original matter.

"The Finale opens *Allegro giocoso,* and after a brief tranquil passage for the divided cellos and basses, gives its full melody. A second theme is first set forth by the flute. There is considerable development and treatment of increasing brilliance as the symphony presses to its conclusion."

The following comment by Nicolas Slonimsky in the *American Quarterly on the Soviet Union* (1939) sheds light on Prokofieff's development from the period of the *Classical Symphony* to that of the Fifth:

"The music of Serge Prokofieff is probably the greatest single influence in Soviet music . . . While pre-Revolutionary composers had to be 'naturalized' as Soviet musicians, Prokofieff's music fitted without strain into the scheme of 'socialist realism,' as the Soviet catch-word describes the essence of Soviet music. The evolutionary catalogue of Prokofieff's works shows an extraordinary constancy of purpose. There are no sudden changes of style . . . no recantations, no 'returns to Bach.' Instead, there is a creative self-assertion. . . . Of contemporary composers, there were few who were as close in spirit to the new music of the masses as Prokofieff's cheerfully lyrical muse. Yet Prokofieff was a Westerner. He went eastward around the world in 1918, and did not revisit Russia until 1927. As a concert pianist and conductor of his own works, he was a familiar figure in Paris, Berlin, London, and New York. . . . But in the same year when the ballet *Le Pas d'acier* was produced by Diaghilev in Paris, Prokofieff went to Russia on a concert tour. The reception accorded to him was unmistakable: Prokofieff was accepted as a truly Soviet composer, even though working in France.

"Throughout this period between his first tour in Russia and his final settlement in Moscow (1934) as a Soviet composer, Prokofieff's music underwent subtle changes in a direction away from the constructivist ideal of the European theatre and towards the self-sufficient design of romantic realism, the realism of human emotion. Distilling the three chief ingredients of his musical essence, dynamism, lyricism, and sarcasm, Prokofieff has formed a style with less sarcasm than in early works, while enhancing the lyric power, and leaving his youthful dynamism undiminished."

Symphony No. 7, Op. 131

This symphony was apparently composed in 1952, and was first heard in Moscow on October 11 of that year. Official approval of its implied doctrine seems to have been delayed until the performances in the first

months of 1953, when it was found that the composer had escaped the "fatal influences of formalism." The first American performance was in Philadelphia on April 10 and 11, 1953, by Eugene Ormandy. Mr. Ormandy is quoted in the program-book for those concerts as finding "definite signs of the struggle between Prokofieff's genius and individuality, and trying to work for his political bosses"; but "many evidences of the Prokofieff of earlier years" remain.

Whether or not it is a result of Soviet criticism, the Seventh is almost startlingly simple in texture and thematic substance. *Pravda,* in explanation, averred that the purpose was "to create in music a picture of bright youth in answer to the call of the party of composers — to create beautiful, delicate music able to satisfy the aesthetic demands of the Soviet people." That newspaper, according to the *New York Times*, went on to expound a simple program which, if it indeed represents the Soviets' official taste, shows a mildness and simplicity singularly at variance with our usual estimate of Soviet purposes.

The music of the symphony is very unassuming. The first violins, clearly in C sharp minor, begin the main theme alone — a contemplative phrase (*Moderato*) neither grave nor gay, supported and fragmentarily imitated by the lower strings. A swift figure in the violas soon makes departure from this thought, but the two are presently combined, with some phrases changing their rhythmic design. A broader but not highly contrasted line begins in the basses against a new figuration in the fiddles, and is at length transplanted to the high register in winds and strings, a livelier accompaniment figure being added and a climax being reached. When this subsides, a third theme, marchlike (as so often with Prokofieff) and faintly grotesque, begins in the basses. The development is short and somewhat nonchalant, without elaborate devices and with less of vehemence in the climax than we shall expect. There is a fairly definite recapitulation, a broadening of the tempo before the close, and a brief reference to the main theme for Coda.

The second movement is a waltz measure (*Allegretto — allegro*) suave and perhaps a little sentimental at the beginning, with a persistent dotting of the second quarter-note of the measure. The actual melodic line, while pursuing this rhythm, takes many fresh shapes. After a time there is a heightening of the vigor, with phrases leaping a ninth or other long interval, still in the dotted rhythm. A high contrast appears with a pizzicato theme in the basses, simple and even plebeian in character. The dotted figure, in a new tone-pattern, makes melody above it in violins and oboe.

Triplet figurations enliven the action for a time; then the music becomes *poco più espressivo*, with a new melody in E major in the violins. There is return to the first waltz tune, but not in the sense of a repetition after a Trio. Instead, the tempo quickens, and there is a lively and excited close.

The third movement is marked *Andante espressivo* (A flat major, 4-4 time). The theme is a suave cantilena, given to the 'celli with a quite orthodox harmonization largely in the strings. This strain is continued for some time in the loose, easy structure that marked also the spinning out of the waltz tune in the second movement. No particularly pregnant phrases appear, to be singled out for later intensification. Indeed, we shall perhaps be surprised that the second theme, a pattern all in even eighth-notes, is allowed to enter so early. But it is evident that a mood rather than a thought is the composer's "subject," and nothing will seem to have been left unsaid when the new theme appears. The second theme, also, is dealt with but briefly, and the by no means dramatic climax of the movement is in keeping with the unpretentious substance of the themes. After taming the wilder impulses of his first years, Prokofieff often set out with melody in the somewhat sentimental vein of this movement; but I do not remember that he ever continued it so unabatedly. (Even *Pravda* ventured, amid its praises, to complain of certain structural weaknesses in this movement.)

The old familiar antic disposition shows itself at once, however, in the Finale (D flat major, 2-4 time, *Vivace*). After a preparatory trill, there comes a curious seesawing figure whose capers are soon enlivened by triplets. What is doubtless the actual main theme of the movement follows, still in the strings. Its beginning is on a figure of the arpeggio of D flat, the enharmonic of C sharp, so that the tonic of this movement is the same as that of the first. As usual, however, Prokofieff's harmonic fancy leads him far afield, and his modulations lend spice to a theme that would be, without them, all but trite. There is soon a contrasting theme, in the English horn continued by the clarinet, in C major. This, without distortion, is presently rhythmed in 6-8 time, but the original 2-4 returns, and the whole fabric sparkles amiably. There is at length a slowing to *più lento* with a recall of the opening theme of the symphony over colorful figures in strings and harp. Then the main theme returns to form the Coda — of course in the D-flat key that is the same as C sharp major.

"Scythian" Suite, *Ala and Lolli*, Op. 20

This composition represents an early and relatively adventurous aspect of the composer's talent. It originated in a request by Diaghilev for a ballet;

but the subject Prokofieff chose — one which dealt with pre-Christian gods worshipped in Scythia, a region near the South of Russia where he had grown up — seemed to Diaghilev unsuitable for presentation as a ballet. The music accordingly assumed the form of a purely orchestral piece. There are four sections, whose purport is outlined in the score as follows:

I. Invocation to Veles and Ala. The music (*Allegro feroce*, 4-4 time) describes an invocation to the sun, which is worshipped by the Scythians as their highest deity and is named Veles.* This invocation is followed by the sacrifice of the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and Dance of the Pagan Monsters. The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance (*Allegro sostenuto*, 4-4 time).

III. Night (*Andantino*, 4-4 time). The Evil-God comes to Ala in the darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's Pursuit of the Evil-God and the Sunrise (*Tempestuoso*, 4-4 time). Lolli, a Scythian hero, goes forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the Sun-God rises with the passing of night and smites the evil deity. With the description of the sunrise the suite ends.

Lawrence Gilman was moved by the final pages to the following dithyramb: "The finale limns for us a pagan dawn as seen through the savagely ecstatic eyes and frenzied brains of sun-worshipping barbarians. The piercing, exultant hieratical trumpets, the cumulative radiance of the whole orchestra as the wild men chant their hymn to the dazzling god and the world takes fire, are like nothing else in the literature of music."

Suite from the Opera *The Love for Three Oranges*, Op. 33 *bis*

This opera is based on a fairy tale, the story of three princesses confined by enchantment within three oranges.

* Philip Hale noted that Herodotus gave the name Scythia to the region between the Carpathians and what is now the River Don. In his day the Scythian gods were evidently identifiable with those of the Greeks, but were held in different degrees of veneration. Vesta was the most ardently propitiated, and it would appear that she is in some measure the counterpart of Veles in the legend Prokofieff is illustrating. But the Scythians were not accustomed to erect images or temples to any of their gods except the war god Mars. It is supposable that the Evil-God is remotely identifiable with Pluto; but he, to the Greeks and Romans, was only the god of the underworld and, however much to be feared, was in no sense a spirit of evil.

A prince, afflicted with melancholy, is treated for his disease by exhibitions of mad buffoonery, his cure depending on his being made to laugh. The extremest efforts of ordinary court fools only reduce him to tears; but suddenly, by accident as well as design, the sorceress (who is plotting the undoing of the prince) is compelled to do an involuntary somersault, and this causes him to burst into loud laughter. In revenge for this indignity, the sorceress causes the prince to be obsessed with love for three oranges — oranges of Brobdingnagian size, in which are confined three princesses.

These oranges may be discovered only after long and painful search. After many adventures the prince discovers them in a desert. But the princesses may be delivered only by opening the oranges at the water's edge. There is, of course, no water in sight, and the prince's attendant, desperate with thirst, opens two of the fruits. Two of the princesses thus die on the spot (incidentally relieving the prince of an ultimate problem). He is himself, however, not deterred by this catastrophe from opening the third orange. He immediately falls in love with the released princess, but all his adoration is unable to save her from the fate of the other two. Salvation is accomplished, however, by the intervention of certain onlookers who are not real participants in the action but who watch the performance from either side of the stage.

The Suite is a selection from the music of the opera. It was edited by Albert Spalding, the eminent American violinist. In all there are six movements, but it is usual to perform only four on orchestral programs. The six are as follows:

I. *Les Ridicules* (which has to do with the efforts to make the prince laugh); II. *Scène infernale* (usually omitted); III. *Marche* (forming the end, in the abbreviated version); IV. *Scherzo* (appearing as third in the shortened Suite); V. *Le Prince et la Princesse* (from the scene of liberation in the desert, but usually played as No. II); and VI. *La Fuite*, The Flight (usually omitted).

In each number the instrumentation (which in all demands a considerable orchestral apparatus) is appropriately varied to suit the subject.

Lieutenant Kije, Orchestral Suite, Op. 60

The charming humor of this piece is in a vein much gentler and more subtle than the mordant sarcasm that was so often evident in Prokofieff's earlier works. The music is derived from his incidental music for a Soviet film, and retains the title of the picture. Completed and published in

1934, the suite was first performed in Moscow. Nicolas Slonimsky has offered the following sketch of the picture itself. "The subject of the film is based on an anecdote about the Czar Nicolas I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki', and the Russian intensive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin *quidem*), formed a nonexistent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and *quid-pro-quo's*."

The Suite has five movements, whose association with incidents in the film will be sufficiently clear from the account given below:

I. The Birth of Kije. The Czar's brain-child, in full regimental panoply, appears after a preliminary fanfare of cornets, off stage, the tattoo of the military drum, and the squealing of the fife. A pompous march tune develops and the glorified apparition struts to the center of the stage, where he permits himself to be admired for a time in a short *Andante*. Then the military music resumes, and he makes an appropriate exit.

II. Romance. The original intention of this movement seems to have been that it should be sung by a baritone; but the voice part has also been arranged, chiefly for tenor saxophone but occasionally for other instruments. The song is thus translated in the score:

Heart, be calm, do not flutter.
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow—
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight.
Sad and dull has gotten my grey dove.

III. Kije's Wedding. Since Kije's bride must have been as insubstantial as himself, the character of his "romance" had to be in large measure reflected in the ensuing epithalamium. The mingling of sentiment and military pompousness is ingenious.

IV. Troika. Instead of being an actual sleigh-ride, this is a sort of tavern song whose accompaniment still suggests the conventional rhythm of the three fiery steeds. The text is as absurd as the other:

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije. It is with evident relief and a peculiar cheerfulness that the obsequies of this incorporeal hero are celebrated. The cornet fanfare of the opening and the themes of his romance and of his wedding review his brief career, and the muted cornet transports his tenuous soul into its haven.

Concerto for Piano and Orchestra No. 1, in D flat major, Op. 10

This first essay by Prokofieff in the concerto form was composed in 1911 and performed by him at Moscow in 1912. He played it with the Chicago Orchestra in December 1918. The piece is in one movement—essentially a sonata *Allegro,* but with considerable departures from the conventional design.

The solo instrument joins in the introductory tutti (*Allegro brioso*), and then goes on to set forth solo passages which consist essentially of the rising scale of C major (*poco più mosso*) and of the descending scale of D flat (*tempo primo*). The harmonization, needless to say, very considerably disguises that simple substance, and provides a tang of humor which is the almost invariable characteristic of Prokofieff's earlier works. Once this material has been exposed, the introductory tutti is repeated, after the fashion of Haydn in the *Paukenwirbel* symphony and of Beethoven in the *Sonata Pathétique.*

The development does not immediately follow. Instead there is an episodic section, *Andante assai*—a long and fluid melody in the strings which is later taken over by the solo clarinet, by the piano unaccompanied, and then by the whole orchestra with contributory piano. Neither is the development, which now follows, in the original tempo or the origi-

nal character. The tempo is now *Allegro scherzando,* and the principal matter undergoes such alterations of its former nature as to make this section appear like a Scherzo. There is another return to the introductory tutti, which is amplified in both dimension and intensity to form a brilliant conclusion.

There are many piquant rhythms, but the basic meter is common time from beginning to end. The thematic material is mostly scale progression, either diatonic or chromatic, but the ingenuity of the composer brilliantly disguises this apparent poverty.

Concerto for Piano and Orchestra No. 3, in C major, Op. 26

With this concerto the antic disposition so often displayed in Prokofieff's earlier works seems somewhat tamed. Even so, there are a twinkle in the eye and a wrinkle in the lip that betray inevitably the comedian.

A tiny theme in the clarinet alone opens the first movement. It is joined by the second clarinet and is restated by the strings and flute, all within ten bars of *Andante* tempo. Then a vigorous *Allegro* ensues, with a new theme in the solo instrument to which a square little figure, familiar to the fingers of beginning pianists, forms an accompaniment. A characteristic rhythmic pattern also goes on in the lower strings. The orchestra then takes the solo's theme; the solo begins to strike out in incisive chord progressions, and with a vigorous passage of syncopated chord strokes alternated between solo and tutti a climax is reached whose dwindling augurs the approach of the second subject.

This is in the oboe, then in the clarinet. It is soon taken over by the solo, after which its rhythmic pattern, in winds and castanets, is accompanied by swift figures in the solo. The tempo grows swifter. There is considerable development in orchestra and solo of a descending thematic line. Then, again *Andante,* the opening theme reappears, now in the strings, *espressivo e cantabile,* and presently in the solo, where it is pursued in canon by the bassoon. A general vitalizing ensues, leading to what is essentially a recapitulation, presenting the opening material in an intensified form.

The second movement (*Andantino,* E minor, 4-4 time) is a Theme and Variations. The simple theme occurs first in flute and clarinet, then in the strings. The first variation begins in the solo instrument unaccompanied, but the melodic line is presently given to the flute and clarinet with a figurated background in the solo. The second variation (*Allegro*) presents the theme in the trumpet with a scale figure in the solo for accom-

paniment. Variation III, in slower tempo, brings forth a triplet figure in the solo against the theme in the winds. The fourth variation is marked *Andante meditativo*; the theme is in the solo, then in the orchestra, surrounded by quiet harmonies expressively colored. In the fifth variation (*Allegro giusto*) the solo has a prickly triplet figure supporting the theme in the violins. This variation is developed to a brilliant conclusion; but thereafter the theme reappears as Coda, elaborately harmonized.

Like the opening movement, the Finale (*Allegro ma non troppo*, A minor, 3-4 time) has two themes, presented in immediate succession: the first, an angular rhythmic pattern in the lower strings, pizzicato, and in the bassoon; the second, a more melodic, rather minuet-like figure in the solo. In the ensuing evolutions the solo theme is for some time predominant, but the tutti theme presently has its turn, the strings playing its accompaniment *col legno*. As in the first movement, there is a slower theme for contrast — a quiet legato tune in oboe and clarinet in 4-4 time, with elaborate figures in the solo instrument. As pendant, the solo has another theme. The first tutti theme is then resumed and is newly treated. It becomes more and more animated (by "diminution") and provokes an exciting Coda.

Concerto for Violin and Orchestra No. 2, in G minor, Op. 63

This piece was written in 1935, shortly after the composer's return to his native land. He had not (as became necessary later) to make his artistic peace with the Soviet government because of his departures from those singular aesthetic principles which the Kremlin felt itself competent to lay down. Yet his immunity was doubtless won by conscious endeavor of some sort; and one is curious to know what that effort may have been. Gerald Abraham offers the following answer:

"Prokofieff's formula for turning himself into a Soviet composer has been to emphasize the lyric side of his nature at the expense of the witty and grotesque and brilliant sides. [Mr. Abraham is undecided whether this trend is wholly beneficial.] The returned émigré has not been cramped by the artistic policy of the Soviet government to anything like the same extent as Shostakovitch, who has grown up with the Soviet State, and might be expected to adapt himself easier to its requirements. But that is perhaps because Prokofieff is a much better composer than Shostakovitch."

The main theme of the first movement (*Allegro moderato*, G minor, 4-4 time) appears at the outset in the solo violin unaccompanied. It is a somber theme, climbing the notes of the G-minor triad and then embracing the D

in the interval of a diminished third (E♭-C♯). These same notes are then repeated with a rhythmic shift "to the right" of one beat. The rest of the theme is a series of stepwise descents from a higher D, together with a wider sweep at the end. But the F♯ at that point turns into the fifth of the B-minor triad, and the violas and basses take up the theme in that key against the continuing solo. A little episode brings back the G-minor key, and now the basses and the solo play the theme in canon, once more landing in an unexpected key, C sharp minor. Modulation is now more frequent. The solo's delicate figures, now rapid in motion, dwindle into a quiet episode in the orchestra, and an unmistakable second subject appears, in the orthodox key of B flat major. This is held to be one of Prokofieff's finest melodic inspirations. More active figures in the solo evoke a vigorous rhythmic figure which is clearly the "closing subject" of the classical design.

A long hold in the solo introduces the development. It deals mostly with the main theme, which soon appears in the basses, pizzicato. Swift figures in the solo accompany, generating a hastened speed; but the matter is all derived from the exposition. There is a remarkably regular recapitulation, beginning with the main theme, unaccompanied as before, but now in the basses instead of in the solo. This section is somewhat contracted, but its design remains clearly that of the exposition. The brief Coda stems wholly from the main theme.

The second movement (*Andante assai*, E flat, 12-8 time) begins with a steady plucking of arpeggiated chords in the strings. After two identical bars, the solo enters with a broad and songful tune — again quite in the classic manner, but with the same sudden excursions away from the key that appeared in the first movement. With a change to triple time the second subject, in F major, appears and is soon elaborately figurated in the solo. The key-changes are still frequent, and the orchestral color is here more vivid. There is a kind of middle section in 4-4 time, with smooth eighth-notes in flute and clarinet against persistent sixteenth-note figures in the violas. These figures are at length assumed by the solo violin. The main theme then returns, but now in the orchestral violins, while the solo has a lyrical counterpoint high above.

The last movement is a Rondo (*Allegro, ben marcato*, G minor, 3-4 time). Two vigorous up-beat notes in the solo start off the buoyantly energetic theme. After a continuation in G minor there comes a new theme in 7-4 time, so notated as to give the sense of 2 + 3 + 2 beats. Here the theme is first in trumpet, then in oboe, while the solo has persistent figura-

tions against it. Rondo-wise, the first theme returns; then (*poco più mosso*) appears the third theme, high on the G-string in the solo. The final appearance of the main theme is expanded, the solo having rapid figurations in triplets that lead to the Coda. This is in 5-4 time, very brilliant, so that it really constitutes an accompanied cadenza.

RACHMANINOFF

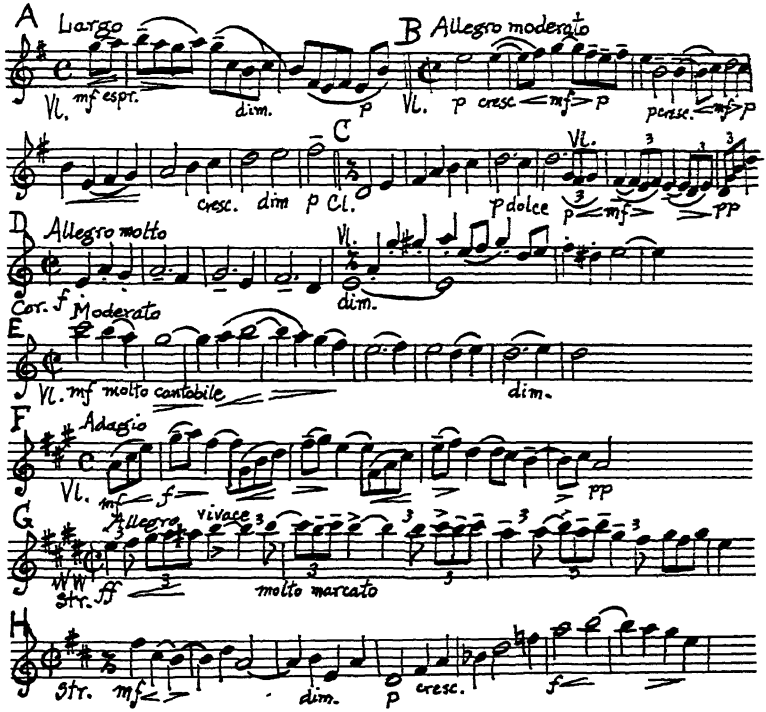
Symphony No. 2, in E minor, Op. 27

TO SERGEI RACHMANINOFF a "symphony" meant essentially what it meant to Beethoven or Brahms. Adherence to this tradition involved, in some degree, artistic expatriation; for the German concept of the symphony was not that of the famous "Five," who believed themselves to have emancipated the Russian art of music and to have endowed it with the individuality of the Russian people. And it involved also a considerable separation from the contemporary currents of musical thought in Western Europe, where Mahler and his more adventurous followers were pursuing a concept of the symphony which, whether in detail or principle, was not that of Beethoven or Brahms. The isolated position of Rachmaninoff was recognized by Victor Belaieff in an article on that master in the *Musical Quarterly* for July 1927, from which the following quotation is pertinent:

"It was Rachmaninoff's fate to live in the midst of this multitude of jostling and divergent currents in contemporary Russian music, currents whose force was exerted in one of two directions — either towards the capture of new positions or towards the consolidation of those already won; to live at the moment of the tremendous rupture in the history of Russian music brought about by Scriabin, who rejected, so to speak, the age in which his contemporaries had their being. Furthermore, Rachmaninoff had to work under these conditions, asserting his creative individuality and moulding by his influence as a creator the life surrounding him. In this concourse of circumstances we see the reason for the profoundest tragedy of his work — the tragedy of a great soul expressing itself in language and

by methods which were antiquated, whereas under other conditions they would have harmonized with the times."

This symphony was written in 1907–1909 — contemporaneously with Scriabin's *Poème de l'extase*, and in the days when Strauss was still a modern composer. Neither of these composers is in any way reflected in this music. If it lacks their daring, it also possesses a solidity which their work fails to exhibit in 1954; and its fate, until this time, has been by no means unhappy. For it was immediately taken up by the major orchestras the world over and has remained in their repertoire, showing no more than natural signs of wear, ever since.

In a long Introduction (*Largo*, E minor, 4-4 time) the main theme of the ensuing *Allegro moderato* is foreshadowed. The difference is greater than the resemblance; yet the contour of the main theme is modeled on the opening phrase of the introductory strain, the rhythmic emphasis being shifted by syncopation (compare A and B, below), and the interval of the rising third being insisted upon as the kernel of the thought. The harmonization, while in no way startling, is characteristic — perhaps too

Rachmaninoff, Symphony No. 2, in E minor

characteristic — of Rachmaninoff, whose idiom is not versatile. After considerable elaboration of this theme the pace is increased, and a long transition leads to the second theme in G (Quot. C). This quiet strain begins in the clarinet, is completed in the winds, and has a complement in the shape of a triplet figure in the violins. A high climax on this lyrical note brings the exposition to a close.

The development begins with the main theme, in augmentation, in a solo violin. This theme, indeed, dominates the whole section, although it is of course relieved and high-lighted both by harmonic intensification and by reference to other easily distinguishable matter. The recapitulation follows normally the design of the exposition, but in ways that are too subtle for brief verbal description it undergoes a peculiar change in feeling-tone. Because of this change, the agitated Coda grows naturally out of the slightly transformed substance, as it could not have done out of the exposition.

The second movement (*Allegro molto*, A minor, 2-2 time) is the Scherzo, following logically the sober first movement. Its theme, in the horns, is vigorous to the point of brutality, but it is aped in more skittish figures by the violins (Quot. D). When its energy has been expended there comes a quiet second theme (Quot. E), descending and diminishing, in the violins; then, after some development of the main theme, comes the Trio, *Meno mosso*. This is marchlike, begun by a *marcato* figure in the second violins, emboldened by the brass, and enlivened by cymbals and tambourine. This needs no quotation. The Scherzo, on its return, is developed fugally; a churchly phrase is interjected by the brass; a huge climax develops, but thereafter the fugue and the chant seem to forbid further festivities.

The theme of the slow movement (Quot. F) consists largely of sequential successions of its six opening notes. The vein of melancholy here voiced is very characteristic of Rachmaninoff. There follows presently a complementary theme in the clarinet, continued somewhat episodically by violins and oboe. Thereafter there is development, in which the chief feature is a combination of the main theme of the first movement with that which opened the *Adagio*.

The Finale (*Allegro vivace*, E major, 2-2 time) adds a new note of vigor. Four bars of energetic preparation introduce the main theme (Quot. G) which has something of the springiness of the Tarantelle, but is so loudly shouted by the winds that something of that character is lost. What may appear as the second subject — a march tune in the winds, with an

enlivening figure in 'celli and basses — is really only an episode, returning to the main theme once more before the true second subject enters. This is a contemplative strain (Quot. H) sung by the violins in octaves. Presently the *Adagio* movement is recalled, with a suggestion of the opening theme of the first movement accompanying it. Then the original discourse is resumed and brilliantly developed. In the recapitulation the instrumentation is significantly altered, and there is a brilliant Coda, devised out of the triplet figures with which the movement opened.

Symphonic Poem, *Die Toteninsel* (*The Isle of the Dead*), Op. 29
After the Painting by Arnold Böcklin

What music does to us is often thought to be beyond the power of other arts. Its evocations touch the rim of substance, but never reach substantiality. But in this picture, clear, substantial things — a cypress-studded island, dark against the darkening night; a barge; a catafalque; a figure shrouded all in white, tall, stern, erect, defying fear — evoke in us strange, nameless fears that baffle consciousness, and pangs that have no other tongue but tone. It is no wonder that the music-makers, seeing for once their art solidified, should strive to loose again the mystery embodied here in clear, substantial things.

North of the Bay of Naples lies the group of Ponza Islands, once the progeny of old Vesuvius. Seeds of cypress trees, brought there by birds, grew in the rocky ledges. Man came, made paths, and hollowed chambers out, and made a quiet place where the dead might lie. It was the stillness of this place of death, and not the place itself, that Böcklin limned. That stillness, too, is Rachmaninoff's theme — a quietude tumultuous with thought.

The picture has fired the imagination of many other composers. Heinrich Schulz-Beuthen, Felix Woyrsch, Anders Hallén, and (as may be seen in this book) Max Reger, have all written tone poems upon it.

Rachmaninoff's music begins (*Lento*, A minor, 5-8 time) in a sense of mystery from which it will hardly emerge. There is first the sound of the harp above the 'celli, basses, and tympani. A 'cello figure soon takes more definite shape — a figure that seems at first to suggest the lapping of water on the rocks. This phrase, indeed, serves either as principal motive or as accompaniment to other motives in the whole first section of the poem and will appear again toward the end. Clearer definition is given to the mood by another motive in the horn and by various episodes in the divided first violins. The tempo is presently somewhat hastened. The ancient

melody of the *Dies irae* is suggested by the 'celli and the brass. A strange tumult brews, and is quieted.

The second section of the piece has the more definite but still flexible measure of triple time (*Tranquillo*). The horn theme from the first section appears, but the leading thought is set forth by the violins, flute, and clarinet. This theme is the protagonist in the attainment of the long-delayed but impressive climax of the piece. The swift tempo that was gradually reached for the climax is again slowed to *Largo* (4-4 time). There is another hint of the *Dies irae*; the other themes appear in various guises, and the quiet end is again on the figure of the lapping water.

Concerto for Piano and Orchestra No. 2, in C minor, Op. 18

The genesis of this work, which remains the most popular piano concerto as yet written in the twentieth century, is related in *Rachmaninoff's Recollections* *:

After the unsuccessful performance of the First symphony in St. Petersburg, "I returned to Moscow a changed man . . . A paralyzing apathy possessed me . . . Half my days were spent lying on a couch and sighing over my ruined life." In 1900, urged by his friends, he consulted a psychiatrist, a Dr. Dahl. Learning that the composer had promised a concerto for London, this gentleman devised a treatment by suggestion. "I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your concerto. You will work with great facility . . . The concerto will be of excellent quality.' . . . Although it may seem incredible, this cure helped me. At the beginning of the summer I began to compose . . . New musical ideas began to stir within me—far more than I needed for my concerto. By the autumn I had finished the *Andante* and the *Finale* . . . The two movements I played . . . at a charity concert . . . They had a gratifying success . . . By the spring I had finished the first movement of the concerto . . . Out of gratitude, I dedicated it to Dr. Dahl."

The first movement opens with somber chords in the solo, increasing their intensity of dissonance until an outburst of nervous energy is inevitable. This takes the shape of rapid figurated passages which shortly become the accompaniment for the first theme of the movement—a strain of elemental energy, hoarse and bitter, sounded in the low register of the violins. With the following passages of transition the solo emerges from the background, but not for any mere purpose of display. The sec-

* Told to Oskar von Riesemann (London: G. Allen & Unwin, 1934).

ond theme appears in due course, an introverted, wistful tune, readily recognizable to those who know his other works as distinctive of the composer. Other suggestions, some lighter, some sterner, appear; but these are all in keeping with the initial character. The development is clear and considerably tense, and the restatement of the principal theme for the beginning of the recapitulation is highly emphatic. As befits the nature of the discourse no solo cadenza is allowed to appear, and the Coda is appropriately terse.

The slow movement (*Adagio sostenuto*, E major, 4-4 time) is almost wholly lyrical, but this is the lyricism of a mind that does not take fire at trivialities. It can hardly be said that there is any actual novelty of structure or substance in the movement; yet the impression conveyed is that of feeling at once deep and sincere. Such music perhaps adds little to those explorations of the soul that were made by romanticists in the days when the soul (in the artistic sense) was still young. It certainly does not spring from that region of the subconscious which, a few years after this concerto was written, was curiously revealed to consciousness and was announced to the world as the source of all true musical inspiration. But it does remain an honest and a considerably convincing exposition of a kind of feeling which ought not to be dropped from the category of human sensibilities.

The last movement (*Allegro scherzando*, C minor, 4-4 time) brings us nearer to the familiar atmosphere of the nineteenth-century virtuoso concerto. The piano leads off, not—as in the first movement—with improvisation and accompaniment, but with the energetic principal theme. This is at once considerably developed. The second subject, stained with the same elegiac emotion as that which has already appeared in the first movement and in the *Adagio*, is first announced by the oboe and the 'celli. The development is largely a *fugato* on the main theme. The climax is sonorous, and brilliant comment is offered in a solo cadenza. The second theme, expanded to unexpected stature, forms the brilliant close.

Rhapsody on a Theme of Paganini
For Piano and Orchestra, Op. 43

Paganini the wizard, a lank, black, diabolic figure, the first great hypnotist of the public known to musical history, concealed beneath an exterior carefully groomed for public notice a remarkable sensitivity to the more obvious of the emotions commonly reflected in music. His compositions were perhaps primarily written to astonish; but they exhibited, once they

had become familiar, much more than empty trickery. Schumann, Liszt, and Brahms all found in his works something to use as a model, either for transcription — as did Liszt in *La Campanella* or Schumann in his arrangements of the *Caprices* — or for extended elaboration — as in the two books of Variations by Brahms on the same theme as that of Rachmaninoff's piece. The purists wagged their heads over the spectacle of a Brahms writing virtuoso music on so base-born a theme; but the public has overruled the purists.

Rachmaninoff's *Rhapsody*, also in variation form, was begun on July 3, 1934, in Lucerne, the composer's summer home. It was finished on August 24 and was first performed in Baltimore on November 7 of that year with the Philadelphia Orchestra, Stokowski conducting. Rachmaninoff took the solo part in the first Minneapolis performance on November 29. It has become a favorite with virtuosi and public.

There is a brief orchestral introduction of nine bars, whereupon follows, not the theme which has thus been foreshadowed, but the first variation. Thereafter comes the theme complete, in the original key of A minor, uttered by the first violins with accompanying chords in the piano. Variation II has the theme in the solo, accompanied by brass and wood at first, and then by the strings. No unusual peculiarity will appear in the following variations until the seventh, when in the piano there is heard the ancient melody of the *Dies irae* as a counterpoint to the theme in the 'celli and bassoons. This ecclesiastical theme (in a rhythmic form not in accord with the original Gregorian chant) occurs again in Variation X, in octaves in the solo against Paganini's theme in the second violins. In the eighteenth variation (there are twenty-four in all) the sixteenth-note figure which forms the second half of the first bar of the theme is inverted, and is made with great skill into a flowing cantilena passage. In the Finale we have again the theme in the piano against the *Dies irae, fortissimo* in brass and strings.

Benno Moisseiwitch has an anecdote about this final variation, which requires the pianist to execute wide jumps in chords. For some reason, these jumps refused to come under Rachmaninoff's control, and he was complaining of his difficulty to Moisseiwitch when the butler brought in a tray of liqueurs. "Do have a glass of this wonderful crême de menthe," the great pianist suggested. "You know I never drink any alcohol," Rachmaninoff replied. "I know that; but do you know that crême de menthe is the best thing in the world for jumps?" And the remedy worked so well that the final variation is called "The Crême de Menthe Variation."

BORN 1875, IN CIBOURE, BASSES PYRENEES. DIED 1937, IN PARIS

RAVEL

Symphonic Fragments from the Ballet *Daphnis and Chloë*

MAURICE RAVEL, like Horace long before him and out of a similarly decadent background, hated the profane crowd. His devotion to art, and especially to the niceties of art, was complete and selfless; but the idea that all men are brothers (the essential thesis of Beethoven's Ninth Symphony) ignited in his mind no spark of inspiration. It may be argued, indeed, that he dealt with superfluities: with themes like that which is his confessed subject in the *Valses nobles et sentimentales* — "the delicious and ever novel pleasure of a useless occupation." It is perhaps for this reason that he shows so great a predilection for the dance — the most circuitous and stylized expression among all the arts. His refusal to mingle with humanity on its common level does not imply that he lacks the common impulses of humanity. Yet even when he deals with such a theme as the love of Daphnis and Chloë, his music does not spring from so deep a well of human impulse as does Beethoven's "apotheosis of the dance," his Seventh Symphony. But Beethoven was never gnawed by that canker of doubt that suggests all human impulse and action to be but useless occupation.

The biography of an artist is probably impossible to write. What is yielded is only the chronicle of the doings of that bodily man in whom the artist is somewhere housed. Ravel's body suffered that ignominious dissolution that is in store for all of us. Artistically, I suspect, he died of that canker of doubt. But until he was brought down by it he was a very exceptional and perhaps a great artist.

Daphnis et Chloë was written for Diaghilev and his *Ballet Russe*. It

was composed in 1910, published in 1911, and performed by that organization in 1912 at the Châtelet. The scenario was taken by Michael Fokine from a third- or fourth-century romance or novel by a Latin writer, Longus, about whom nothing is known. Even his name may be a corruption of the Greek *logos* (a word). The story is richer in impulse than in event. Daphnis and Chloë grow up together, unaware of their love until Chloë is kidnaped by pirates. At Daphnis's entreaty, Pan rescues her. In addition to the dancers who mime the principal parts, Ravel wrote music for a chorus which was to sing, always without words and sometimes *a cappella*, behind the scenes. At the first performance Diaghilev omitted these voices, evoking a heated protest from the composer. For the most part, however, Diaghilev's more practical version has been followed.

From the whole substance of the ballet Ravel extracted two Suites. The First Series of fragments (seldom performed) has three parts: I. Nocturne; II. Interlude; III. Warlike Dance. The Nocturne follows the kidnaping of Chloë from the temple of Pan. Daphnis has come too late to prevent it, and throws himself upon the ground in despair. The action during the Nocturne is thus indicated in the score:

"A little flame suddenly burns on the head of one of the statues in the grotto. A nymph comes to life and leaves her pedestal. Others descend, come together, and begin a slow and mysterious dance. They see Daphnis, bend over him, and dry his tears. Reanimating him and leading him to the altar, they invoke the god Pan. Little by little the form of the god assumes definite shape. Daphnis kneels in supplication."

The Interlude follows, sung by the wordless voices behind the almost wholly darkened stage. Trumpet and horn at length break off the strange incantation and lead to the third portion of the Suite, the Warlike Dance.

"A dim light shows. The pirates' camp is disclosed. There is a bold coast. The sea is in the background, with rocks to the right and left. A trireme is near the shore. Cypresses stand here and there. The pirates, laden with booty, run to and fro. Torches are brought which at last throw a strong light on the stage."

The Second Series of excerpts from the score is by far the more frequently played of the two. I shall attempt to suggest the music which leads from one to another of the scattered verbal indications:

I. Daybreak (*Lent*, D major, 4-4 time). "No sound, save the murmur of the brooklets fed by the dew which drips from the rocks." (A florid figure in two flutes alternating with two clarinets, accompanied by a harp and muted strings. This figure persists for a very long time, the phrases

of music about to be mentioned being combined with it.) "Little by little the day breaks. One hears the songs of birds." (Figures in the piccolo, with harmonics in the violins. A quiet phrase of melody has begun in the 'celli and gradually pervades the music.) "Afar off, a shepherd passes with his flock." (A florid phrase in the piccolo, with broad melody following in clarinets and violas.) "Another shepherd crosses the back of the stage." (E-flat clarinet, in another short, fading figure. The wordless voices—prescribed in the score, but not employed or even substituted for in the orchestral performance—soon enter.) "A group of herdsmen enter, seeking Daphnis and Chloë. They discover Daphnis and awaken him. In anguish he looks about for Chloë. (An agitated figure in clarinets and violas.) "She appears at last, surrounded by shepherdesses. They throw themselves into each other's arms." (The time is now 9-8; there is rich, flowing melody in the strings, the original flute figure always persisting.) "Daphnis perceives Chloë's crown. His dream was a prophetic vision: the intervention of Pan is manifest." (A passionate climax, rapidly developed and rapidly diminished.) "The old shepherd, Lammon, explains that if Pan has saved Chloë, it is in remembrance of the nymph Syrinx, of whom the god was enamored." (The background figure has now ceased. There is a pastoral figure in the oboe.) Without a pause, we reach the second scene:

II. Pantomime (*Lent*, 6-8 time; slow melody in two oboes and English horn). "Daphnis and Chloë mime the adventure of Pan and Syrinx: Chloë impersonates the young nymph, wandering in the meadow; Daphnis, as Pan, appears and declares his love for her. The nymph repulses him; the god becomes more urgent. She disappears in the reeds. Desperate, he plucks some stalks, fashions a flute, and plays on it a melancholy tune." (From the beginning of the Pantomime, the music has varied in character to illustrate the indicated action.) "Chloë reappears and imitates, in her dance, the accents of the flute." (The time is at first 2-4, *très lent*; then, *vif*.) "The dance grows more and more animated and in an abandoned whirl, Chloë falls into the arms of Daphnis." (*Très lent*: an expressive phrase in the bass flute, then in the strings. Then a violin solo with *glissando* figures, and a pause. Then, *lent*, 4-4 time.) "Before the altar of the nymphs he swears his faith, upon two sheep. There enter a group of young girls, dressed as Bacchantes and shaking their tambourines." (*Animé*, 5-4 time.) "Daphnis and Chloë embrace tenderly. A group of young men come on the scene. Joyous tumult." The music is in 5-4 time, alternating with 2-4 and 3-4, preparing for:

III. *Danse générale.* Aside from an indication for the appearance of Dorcon, there is no further verbal direction for the action. Daphnis and Chloë, as the music temporarily subsides in energy, take occasional prominent parts. The general dance is quite long, extremely varied in color, and increasingly animated throughout.

Suite, *Le Tombeau de Couperin*

This Suite is a garland of musical flowers, grown from seventeenth-century seed in a twentieth-century hothouse, and placed on the tomb of one of the greatest classic composers of France. The act of homage was performed in 1919. There are four "flowers": a Prelude, a Forlane, a Minuet, and a Rigaudon.

The first form of the work was that of a set of six piano pieces, intended to commemorate, not the great *claveciniste*, but fellow soldiers of the composer who had lost their lives in the First World War. Ravel's manner of composing for the piano was often orchestral, and the transcription for the more colorful instrument was thus not wholly an afterthought. No explanation has been met with of the choice of Couperin instead of his comrades as the one to whom the composition is addressed, but the nature of the pieces is itself a sufficient ground for that choice. Couperin was the culminant figure (as was J. S. Bach) in a notable line of musical ancestry. François, who came to be called *le grand*, contributed greatly to the literature of the keyboard instruments and to the technique of playing them. Bach, in fact, profited considerably by his example. Ravel, although he here assumes something of the ancient manner, is in no sense content with mere imitation.

The Prelude, although not a dance, is still strongly tinged with the spirit of that art. There is a flowing phrase which ends in a twitch at the end of the second bar; and this phrase, either in its general rhythmic pattern or in the antic we have called a twitch, is the germ of the whole Prelude. The form somewhat resembles the sonata form, on that small scale to be expected in the eighteenth century. Exposition and development are recognizable, with a recapitulation more free in design than Couperin himself would probably have presented.

The Forlane was in the sixteenth century a popular Venetian dance. Ravel's example is in the 6-8 meter of the later usage, the earlier specimens being in even time. To its first daintily patterned section succeeds another — essentially a Trio — on a more incisive figure. The whole dance, however, is very soft and delicate.

The Minuet is based on rather consciously quaint and old-fashioned themes and is in fairly orthodox form. The Trio develops considerable force, and there is an unusual range of modulation in the Minuet when it returns after the Trio.

The Rigaudon (which was called Rigadoon in England, and is supposed by some to have originated there) was a lively dance in quick duple time, somewhat resembling the Bourrée. Ravel's example is very lively, with a quieter trio and an intensification of the theme at the end.

Rhapsodie Espagnole

For a nation which, from the sixteenth century to the end of the nineteenth, produced hardly a composer of note, Spain has had a remarkable influence on the music of the rest of the world. Unvisited by most tourists to Europe, represented in the literary culture of the world by no more than a handful of writers, and with a political influence decreasing, since the days of the Armada, almost to nothingness, Spain still remains for most of us a land of romance. For there have come from Spain the most seductive and compelling dance rhythms to be found in the world.

In artistic background and training, Ravel was conspicuously French. But Ciboure, the little city of his birth, lay below the slope of the Pyrenees; and beneath the aloofness and the artistic preoccupation that marked his every creative effort there glowed a certain warmth — not French, and not even cultured, in the sense in which culture implies restraint — which must have come from the land of romance. At any rate, a large number of his pieces are idealizations of the dance, and not a few of these are frankly Spanish in character. One of the earliest of his compositions to win the world's attention was a Habañera; the first of his mature efforts in orchestral writing is this *Rhapsodie*; and the Habañera now stands as the third movement of the *Rhapsodie*.

The whole work is really a suite of three dances, to which there is prefixed a *Prélude à la nuit*. This prelude is delicate and atmospheric. It has figures rather than subjects as its material. A little pattern given out by muted violins and violas serves for opening; there is presently a more definite subject in the clarinets; and these ideas are developed imaginatively in passages much colored by cadenzas for clarinets and bassoons, with a background of arpeggios and trills in a solo and other violins.

The second movement is a Malagueña (the dance is supposed to have originated in Malaga, but this has been disputed). It is marked *Assez vif*, is in A minor, and in the characteristic 3-4 rhythm of that dance. The

opening is on a curious figure for the double basses; there is a second theme in the muted trumpet, accompanied by the tambourine and the pizzicato strings; and there is a notable recitative for the English horn.

The Habañera, whose name is obviously from Havana, is nevertheless not of Cuban, but almost certainly of Spanish, origin. (Yradier, the composer of "La Paloma," lived for a time in Cuba, and that piece has become the typical example, for the world at large, of this rhythm.) Carmen knew very well in what rhythm to sing when she wanted to lure Don Jose.* Ravel's example is less frankly seductive, but is characteristic. Its main themes both appear in the wood winds.

The fourth movement is called *Feria* (The Fair). It is thus a composite dance scene rather than a single dance type. The piece is in swift 6-8 time. There are three sections, of which the third is an intensification of the first. The *Rhapsodie* was finished in 1907.

Suite, *Ma Mère l'Oye* (*Mother Goose*)

These *Five Children's Pieces* were originally composed for piano duet, and for the delight of two children, Mimi and Jean Godebski, for whom Ravel also composed his charming "Sonatine" for piano solo. The Suite was first performed in 1910 by two tiny pianists, Christine Verger, aged six, and Germaine Duramy, aged ten, at a concert of the Independent Musical society at Paris. A year later, Ravel made a little ballet out of the Suite. In the ballet, in addition to the original pieces, there was a "Prélude," introducing the five tableaux, and an Apotheosis entitled "The Fairy Garden." The "Prélude" is omitted from the orchestral Suite, which thus begins with

I. The Pavane of the Sleeping Beauty. This slow movement is only twenty bars long. It is all made of the opening phrase for flute, horns, and violas.

II. Hop o' my Thumb. This movement is marked *Très modéré* and is in very irregular rhythm. The theme is announced by the oboe in the fourth bar, and is continued in the English horn. After some contrasting matter the first theme returns. Ravel quotes, in the score, from a version of the tale by Perrault which involves the episode (usually associated with Hänsel and Gretel) of the lost boy trying to find his way home by means of scattered bread crumbs which birds had eaten.

III. Laideronette, Empress of the Pagodas. This is a little march. After eight bars of introduction the theme appears in the piccolo. Another

* And Bizet really borrowed her fascinating number from Yradier.

appears in the oboe followed by the flute. There is a sort of Trio whose subject is in oboe, celesta, and harp, after which the march returns. Laideronette is a princess, cursed in her cradle by the fairy Margotine with the most repulsive ugliness. Living alone in the forest she meets a green serpent who, it turns out, was also cursed by the same fairy. Laideronette is shipwrecked on a shore inhabited by "Pagodes"—little people whose bodies are of porcelain, crystal, emerald, and so on. The ruler of the land is the green serpent. The two are at last returned to their proper shape, are married, and live happily ever afterwards.

IV. The Conversations of Beauty and the Beast. This is a waltz movement whose melody, given out by the clarinet, stands for "Beauty." "Beast" is presently impersonated by the contrabassoon. The two subjects, after conversation whose purport is not difficult to imagine, are combined; and at the end the solo violin shows what a lovely creature the Beast really was.

V. The Fairy Garden is based on the opening theme. There is no story, this being the composer's own epilogue to the Suite.

La Valse, A Choreographic Poem

This tribute to the shade of Johann Strauss is an idealization of that fascinating dance rhythm which began to be recognized somewhere about the time of the pestilence that, in 1679, took some eighty thousand lives in Vienna and its environs. Amid the scenes of terror and desolation there wandered the figure of a boisterous, drunken *Dudelsackpfeifer* whose alcoholic gaiety kept the hearts of the Viennese from sinking utterly. We too are acquainted with this unkempt savior, for he is commemorated in, and perhaps tootled on his bagpipe, that most elemental of waltz tunes *Ach, du lieber Augustin.*

By the opening of the nineteenth century the waltz was beginning to be a favorite dance measure. The waltzes of Beethoven and Schubert suggest that the dance was the favorite of the burgher rather than of the aristocrat, but Weber's *Invitation to the Dance* reflects no plebeian scene. What Chopin made of the waltz, all the world knows. But its more popular tone was preserved in the music of that famous dynasty of the Strausses, whose tunes spread the fever all over Europe. Brahms's comment on a Strauss waltz—that it unfortunately was *not* by Johannes Brahms—shows how highly the later master of the symphony regarded the master of the waltz.

Ravel, like Chopin, is an idealizer of the dance. Under the scintillant

surface of this music there are revealed the lithe outlines of some ideal dancers, sensitive beyond the dreams of the bourgeois to hints of voluptuousness in motion, but alive, nevertheless, to the primal appeal of the dance itself. To the score is prefixed the following argument:

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The lights of the chandelier burst forth, *fortissimo*. An Imperial Court, about 1855."

Valses Nobles et Sentimentales

These waltzes were published in 1911 as piano pieces. The orchestration was provided by the composer shortly thereafter. They are among Ravel's most fascinating works, verging toward that high sophistication which, toward the end, became too pronounced. Here, however, that quality has not impaired the composer's true sensitivity or his vigor.

A phrase from Henri de Regnier, *le plaisir délicieux et toujours nouvel d'une occupation inutile*, is prefixed to the score. It indicates with subtlety the slightly decadent character of the music; yet one will hardly admit, when the music is ended, that one's pleasure was futile.

There are eight waltzes, in great variety of mood, played without pause. The first begins emphatically (*Modéré — très franc*) with four bars of vital rhythm; then continues in a gentler vein, but with the opening rhythmic figure reappearing frequently throughout. The second, marked *Assez lent — avec une expression intense*, begins with eight bars of seductive harmony which generate a languid melodic strain of the same length. The rest is enrichment of this.

In contrast, the third (*Modéré*) is swift and light — almost naive; but there is an occasional yielding to more than superficial excitement, and toward the end a moment of irresistible passion. The next (*Assez animé*) is more self-conscious. Its alluring rhythm is syncopated, and its undulant melodic figure is first reiterated in a pattern of unexpected sequences and then expanded so as to reach a slight climax. The fifth (*Presque lent — dans un sentiment intime*) is slim and rarefied, its melody lying almost wholly in the high register and moving provocatively in what is hardly more than a single figure of rhythm. The subtle cadence is exquisitely in character.

The sixth dance is swift and light (*Vif*) — again made on the figure of a single bar, but with its substance now more a sequence of harmonies than a melodic line. The seventh, which is the last real waltz, is slower,

with a suave and spacious introduction which presently sweeps into a swaying motion almost Straussian. A hint of the opening chords of the first number appears at the cadence. Now there is a kind of Trio, in a measure of two beats in the melody against the three of the waltz rhythm, and with the melody polytonally accompanied in a key a half-step higher than its own. The first section, somewhat shortened, returns.

The eighth number (*Lent*) is entitled "Epilogue." It is a reminiscence, or perhaps a vagrant, delicious dream, of the vivid moments of the actual dances. Against a luminous background, always supported by the waltz rhythm in very slow tempo, little wisps of the various dances flicker across the memory and sink into oblivion with the languid and secretly affectionate phrase of the second number.

Pavane pour une Infante Défunte

This little masterpiece is an arrangement for orchestra of an early composition for piano. Who the Infanta was for whom Ravel here assumed the function of a Bossuet is not revealed. Neither would it serve any purpose to identify her, for the music has wider than individual reference. But the strain, gentle and unforced, is attuned to a patrician grief.

The Pavane, which may possibly have got its name from Padua, or may have been originally a Spanish dance, was a dignified and stately measure—not, of course, associated with death, but of an appropriate gravity nevertheless. It was natural for Ravel's imagination to find the soberest of human events capable of interpretation in that idealized portrayal of motion which music, more than any other art, can convey.

The melody is high and tenuous, moving with dignity and grace as if there were no tragedy to mourn; but twice this high composure is overmastered; the frail body droops and its step falters; and, seeing this, we realize how high the tension was, even from the beginning.

BORN 1873, IN BRAND, BAVARIA. DIED 1916, IN LEIPZIG

REGER

JOSEPH REGER, the composer's father, was a schoolmaster, not unskilled in music, who taught his son harmony and something of the art of organ-playing. (It is perhaps owing to this early contact with that instrument that Max Reger, unlike almost all the great composers since Bach, composed significantly for the organ.) His mother was also enough of a musician to ground him in piano. Music, however, played only a minor part in the boy's general education. Like Schubert, he was destined for the classroom; but unlike Schubert, he did not rebel at or forsake the idea of becoming a teacher until after he had passed the regular teachers' examinations.

In 1888, however, he heard *Parsifal* and *Die Meistersinger* at Bayreuth, and in 1890 he entered the conservatory at Sonderhausen where, under the tuition of Dr. Hugo Riemann, he laid the first foundations of that prodigious contrapuntal technique which is probably the most remarkable attainment in that field since Bach.

A champion of the older principles of construction rather than of the program music which his rival (as he came to be considered) Richard Strauss pursued, Reger assumed something of the position that had been filled by Brahms in relation to Wagner. Reger's harmonic imagination, however, was far more adventurous than that of Brahms. His fertility was enormous; but on that account, perhaps, he often commits the error which the French are so careful to avoid but which is regarded by many Germans as a virtue: he "says everything." The result is that his thought is sometimes all but smothered in its own luxuriant expression.

Partly because of this, and partly because the main current of musical

composition swerved away from that which moved him to compose, we hear little of Reger or his work. But the last twenty years of modern composition have swerved again in a way that suggests convergence. It is possible that we shall soon hear more of him.

Four Tone-Poems after Pictures by Böcklin, Op. 128

This is perhaps Reger's nearest approach to program music. Its high opus number forbids the notion (often advanced apologetically for Bach's *Capriccio on the Departure of a Well-loved Brother*) that it was a youthful indiscretion. But it is not in any sense pictorial music. Rather, it is an attempt to translate into tone the feeling and the sense aroused in him by the four paintings which give their titles to the four movements of the piece.

The four movements show, in their sequence rather than in their form, considerable similarity to the four movements of a symphony; but they are relatively short, and this hint of "abstractness" is no more significant than is the programmatic foundation.

The first picture to be interpreted is called *Der geigende Eremit* (The Fiddling Hermit). The old *religieux*, his head bowed in reverence and concentration, prays before a shrine of the Madonna in his cell. Little angels have come to listen. The music, *Molto sostenuto, doch nicht schleppend* (Very sustained, but not dragging) is in E minor and E major, 3-4 time. The usual wood wind, with four horns and two trumpets, appears along with the strings. Of these, one group plays without mutes while another (violins, violas, and 'celli) plays with them. There is also — doubtless with a touch of realism — a solo violin, unmuted.

The second painting, *Im Spiel der Wellen* (In the Sport of the Waves), depicts a frolic of water-men and water-women. One woman, brave and joyous, is diving; another is afraid of the plunge, and a bearded oldster, red of face and with his head wreathed with pond lilies, laughs at her timidity. The music is the equivalent of a Scherzo. The strings are now not divided, and trombones, tuba, tympani, harp, and triangle are added to the instrumental body. The most of the piece is *Vivace*, 3-4 time, and its key, A major; but there is a slow passage at the end (*Adagio tranquillo*) that serves as transition to the next movement.

The third painting — the most familiar of the four, and the one that evoked a much more extended musical commentary from Rachmaninoff — is *Die Toteninsel* (The Isle of the Dead). At dusk, over mirror-calm water barely rippled by its passage, a funeral barge approaches the

island, a somber pyramid of volcanic rock, clothed in silent cypresses. Erect and thrilled with solemnity, with folded arms and draped all in white ("white samite, mystic, wonderful"?), a figure stands before the silent casket. The painter wrote to the Countess Marie von Oriola, for whom he made the painting, "You received, as you wished, a dream picture. It must produce such an effect of stillness that anyone would be frightened to hear a knock on the door." The music is marked *Molto sostenuto*. It is in triple time and in the key of C sharp minor, the key in which both Bach and Beethoven have cast somber thoughts. At the end, with a sense of exaltation, the key changes to D flat — the same keynote, but now in the major tonality. Bass drum and cymbals are added to the orchestra.

The fourth picture, *Bacchanale*, shows a street brawl near a tavern in Rome. Some of the men and women are already overcome with drink and are sprawled on the ground. The others approach that blissful state in various degrees. The music (*Vivace*, 2-4 time) has obviously the effect of a symphonic Finale. A more "realistic" composer than Reger might have begun in definite tonality and ended in indefinite. Instead he begins in vagueness and ends in A major. But he does not observe the old symphonic convention prescribing that the end should be in the key of the beginning.

Varations and Fugue on a Theme of Beethoven, Op. 86

This is an orchestration by the composer of a composition originally written for two pianos. The first version was composed in 1904; the orchestral arrangement, which omits four of the earlier variations, was made in 1915, only nine months before Reger's death.

The theme is from the last of *Eleven New Bagatelles,* for piano, Op. 119, which Beethoven composed in 1820–1821. It is a simple melody, marked *Andante, ma non troppo*, with the additional direction *innocentemente e cantabile*, in the key of B flat major, 4-4 time. In the original the first four bars are repeated. The second strain, beginning in a similar vein, ends in harmonic indecision; there is a florid upward passage that initiates a new strain (*molto cantabile*) with a delicate accompaniment; but there is no return to the opening thought. Instead, there is a quietly affirmative epilogue of four bars. Reger's scoring is at first for strings only; later, the wood winds and two horns are added.

The variations display a full measure of that ingenuity — both in devising new patterns out of old and in contrapuntal combination — which

is Reger's most notable characteristic. The general dimensions of the theme are preserved in each variation, but the very different character of each ensuing treatment somewhat obscures this fact. The eight variations also appear in varied keys, only two of them being in the key of the theme. The following will indicate this variety: I. *Un poco più lento*, G major, 4-4 time; II. *Appassionato*, C minor, 9-8 time; III. *Andantino grazioso*, F major, 4-8 time; IV. *Vivace*, D minor, 4-4 time; V. *Andante sostenuto*, E flat major, 3-4 time; VI. *Allegretto con grazia*, B flat major, 4-8 time; VII. *Poco vivace*, D minor, 6-8 time; VIII. *Allegro pomposo*, B flat major, 4-4 time, with an epilogue of eight bars, *Quasi adagio.*

The Fugue, in B flat, 4-4 time, is marked *Con spirito (non troppo allegro!)* and is at first a surprise, since its theme is not derived from that of Beethoven; but this is for the purpose of another surprise, as will be seen. The fugue subject is stated, *con grazia*, by the first violins, *mezzo forte*, and is handled with all possible contrapuntal resource. But at the highly climactic end the Beethoven theme is combined with that of the fugue, being shouted by trumpets and trombones while the fugue theme is played by strings and wood winds. For this impressive effect the tempo is broadened to *Largo.*

Variations and Fugue on a Theme of Mozart, Op. 132

Like the Beethoven Variations just described, this composition was first conceived for two pianos, but the interval between that and the orchestral version was so slight that there may be some doubt (as with the Haydn Variations of Brahms) as to which was first.

Everybody has heard the dainty Theme and Variations that form the first movement of Mozart's Sonata in A major. It would seem almost unimaginable that other elaborations of that theme than those which Mozart himself provided could be attempted by a musician of taste. That feat, however, Reger has here accomplished. The theme is essentially unaltered, save that the orchestral colors are varied for successive or repeated phrases. But the eight variations (Mozart made six) and the extraordinary fugue are in a vein quite different from anything that Mozart could (or perhaps would) have imagined.

Variation I (*L'Istesso tempo, Andante grazioso*) leaves the melody in its original form in oboe and clarinet, while winds and divided strings keep up two different patterns of delicate figuration.

Variation II (*Poco agitato*) is in F major. The theme is inverted and is heard in the oboe and a few of the divided strings. Figuration somewhat

like that in the first variation, with some variety of orchestral color, enriches the sound.

Variation III (*Con moto*, 2-4 time) is in A minor. The theme, now in notes of even length, is heard first in the clarinets and later in the strings. There is a delicate staccato accompaniment.

In Variation IV the original outline of the theme is for the first time abandoned. A sharply rhythmic figure takes its place, pursuing only the main outline of the theme.

In Variation V (*Quasi presto*, A minor, 6-8 time) the resemblance to the theme is still further disguised. The chief features of the pattern are, in the basses an inversion of the first four notes of the theme, and in the winds a chromatic descent of seven notes.

Variation VI (*Sostenuto*, D major, 4-8 time) again resumes that pattern of four even notes which first appeared in the third variation. Ornamented by delicate triplet arpeggios in the winds, the texture acquires high intricacy and tonal richness.

Variation VII (*Andante grazioso*, F major, 6-8 time) returns to the original form of the theme in 'celli and horns. Divided strings and winds supply a highly figurated background.

In Variation VIII (*Molto sostenuto*, C-sharp minor, 6-4 time) the theme, by the repetition of its second note, is given a new meaning, very tense and somber, with a background of highly chromatic harmony. This variation is the first to be longer than the theme.

The Fugue has as its principal subject a figurated form of the inverted theme, seven bars long. It enters in the first violins, and is answered successively by lower strings until four voices have appeared. The ensuing episodes and new entrances are quite in the usual pattern so that for some time the hearer will suppose this to be a "simple" fugue — i.e., having but one main subject. But after a considerable time a second subject appears in flute and oboe — a legato phrase, somewhat like the original theme but without ornament. Even this, combined with the first theme, does not exhaust the composer's ingenuity. Horns and trumpets presently add to the fabric the original theme, combining it with the other two in a climax of great interest and power.

RESPIGHI

OTTORINO RESPIGHI'S serious study of music was begun at the *Liceo Musicale* in Bologna in 1892. Having taken first prizes in both violin and composition, he was in some doubt whether he should pursue the career of virtuoso or that of composer. But at length he found that his deeper interest lay in composition, and he went to St. Petersburg, where Rimsky-Korsakoff laid the foundations of his outstanding technique in orchestration. With Max Bruch, in Berlin, he returned for a time to his instrument, and in 1925 he appeared as soloist with the New York Philharmonic Orchestra in his own Concerto in the Mixolydian Mode. His opera on Hauptmann's *Die Versunkene Glocke* (*The Sunken Bell*) was given by the Metropolitan in 1928. His *Maria Egiziaca*, which he described as a "mystery play put to music — a combination of the theater and the opera for the concert public," he himself conducted with the Philharmonic in 1932. This was his fourth and last visit to America.

Symphonic Poem, *The Fountains of Rome*

This is the first of a series of three musical pictures of the Roman scene that constitute the most brilliant of Respighi's contributions to orchestral literature. It was written in 1916 and was first performed under Toscanini two years later. Although it contains no such startling passage as that which closes *The Pines of Rome, The Fountains* is perhaps a more sensitive rendition of its subject. The composer prefixed to the score a general statement of the purport of the music. This will suffice to orient the hearer as he threads his way through the intricate maze of tone.

"The fountain of the Valle Giulia at dawn; the Triton Fountain at

morn; The Fountain of Trevi at midday; the Villa Medici Fountain at sunset.

"In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer. The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn. A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, 'The Triton Fountain.' It is like a joyous call, summoning groups of naiads and tritons who come running up, pursuing each other and mingling in a frenzied dance between the jets of water. Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at midday. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance. The fourth part, 'The Villa Medici Fountain,' is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling, then all dies peacefully into the silence of the night."

Symphonic Poem, *The Pines of Rome*

This is the second of three large descriptive works in which Respighi has sought to celebrate the glories of the Eternal City. It is by far the most frequently played of the three. There are reasons for this preference. Both in *The Fountains* and in *Festivals*, the composer's method is largely that of literal description. In *The Pines*, on the other hand, nature, as Lawrence Gilman remarked, is used "only as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life." The conclusion seems irresistible that the greater popularity of the work is due in no small measure to its appeal to the imagination — not only of the hearer but of the composer himself.

The music is divided, like a symphony, into four movements. These, however, succeed each other without pause. Their general character is indicated by a program, printed as preface to the score:

I. The Pines of the Villa Borghese (*Allegretto vivace*, 2-8 time). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of "Ring-around-a-rosy"; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to

II. The Pines near a Catacomb (*Lento*, 4-4 time; beginning with muted and divided strings, muted horns, *piano*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and then is mysteriously silenced.

III. The Pines of the Janiculum (*Lento*, 4-4 time; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

IV. The Pines of the Appian Way (*Tempo di marcia*). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's fantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill.

It is unnecessary to attempt any description, beyond the hints given in the program above, of the music which realizes for us these scenes. The most striking, of course, is the evocation of the imperial army, which seems to rise out of the immemorial past of Rome and to march inexorably into the very present. Seldom, surely, has so long, so imposing, so terrifying a climax been contrived.

Symphonic Poem, *Roman Festivals*

The Pines of Rome was written in 1924. *Roman Festivals* followed four years later. Respighi felt this work to represent "the maximum of orchestral sonority and color" achieved by him. But the public, while perhaps not disputing this judgment, has apparently agreed that it represents less than his highest achievement in musical interest.

As in the other Roman pieces, there are four scenes. These are more literally — and less imaginatively — set forth in the music than are the four musical paintings of *The Pines*. The scenes are described, as before, in short prefaces which it will be sufficient to quote:

I. *Circences* (Circuses). A threatening sky hangs over the Massimo Circus, but it is the people's holiday: *Ave Nero*! The iron doors are un-

locked, the strains of a religious song and the howling of wild beasts float on the air. The crowd rises in agitation; unperturbed, the song of the martyrs develops, conquers, and then is lost in the tumult.

II. The Jubilee. The pilgrims trail along the highway, praying. Finally appears from the summit of Monte Mario, to ardent eyes and gasping souls, the holy city: *Rome! Rome!* A hymn of praise bursts forth, the churches ring out their reply. (The pilgrims' hymn is drawn from the twelfth-century German chant *Christ ist erstanden.*)

III. The October Festival. The October festival in the Roman *Castelli* covered with vines: hunting echoes, tinkling of bells, songs of love. Then, in the tender evenfall arises a romantic serenade.

IV. The Epiphany. The night before Epiphany in the Piazza Navona; a characteristic rhythm of trumpets dominates the frantic clamor; above the swelling noise float, from time to time, rustic motives, saltarello cadenzas, the strains of a barrel-organ, of a booth and the appeal of the proclaimer, the harsh song of the intoxicated, and the lively stornello in which is expressed the popular feelings: *Lassàtece passà, semo Romani!* (We are Romans, let us pass!)

BORN 1844, IN TIKHVIN, NOVGOROD. DIED 1908, IN ST. PETERSBURG

RIMSKY-KORSAKOFF

THE brilliant Nicolas Rimsky-Korsakoff, like all but one of the other members of the famous "Five," was not trained for the musical profession but came to it out of the Russian navy. His keen ear and retentive memory were apparent from the beginning, but in spite of these, music left him indifferent to its charms. His first instruction seems to have been uninspiring, but when he was seventeen he met Balakireff (the one professional among "the Five"), under whose encouragement he began to realize both the world of music and the world outside as related to it. He began a symphony in the unusual key of E flat minor, was obliged to interrupt his work on it when he was graduated from the Naval College and compelled to take a three-year cruise, and although he was much encouraged by Balakireff, was almost weaned again by the distractions of the voyage from his interest in music.

But the old love revived when he returned to St. Petersburg. His symphony was performed with considerable success, and other efforts followed. He was offered the post of professor of composition at the St. Petersburg Conservatory — a position for which he was very ill-equipped, but in which he taught himself much better than any teachers had taught him. His skill in orchestration was supreme, and it is by virtue of this power rather than because of any high originality as a composer that his works remain in the repertoire of all the orchestras. But he does have a flair for inventing the simple and vivid musical counterpart of a scene or an act; he is an incomparable musical narrator — as compelling as Dumas *père*; and such a gift is not to be despised.

Symphonic Suite, *Schéhérazade*

Ecstasies of imaginatively fulfilled desire: visions of celestial luxury engendered in the hashish-fevered mind of some squalid dreamer in the market place of Bagdad or Teheran — such are the tales of the Arabian nights. Four scenes from these incomparable stories are illustrated in the *Schéhérazade* suite: I. The Sea and Sindbad's Ship; II. The Story of the Kalendar Prince; III. The Young Prince and the Young Princess; IV. Festival at Bagdad — The Sea — The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior — Conclusion.

These titles are but vaguely allusive, for we do not know upon what particular adventure Sindbad's ship is bound, nor which of the three kalendars is telling the story, nor which one of the innumerable princes mentioned in the book he is telling us about. When the ship goes to pieces, it is not upon the magnetic mountain, but that eminence upon whose summit stood "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth upon his bosom a tablet of lead graven with names and talismans."

But even so much of explanation is of little interest, for it is the atmosphere rather than the detail of the stories with which the music deals. There is a melodic phrase in triplets, mostly played by the solo violin, which may with some confidence be taken as a leading-motive for Scheherazade herself, for it recurs in all four movements. But the scenes are otherwise distinct from each other in musical substance.

"The Sea and Sindbad's Ship" has a longish introduction, opening with a motive in heavy unison, which may be associated either with the sea or with Sindbad. Soft chords in the winds then introduce the Scheherazade motive. The main movement (*Allegro non troppo*, E major, 6-4 time) now has the Sindbad motive combined with an undulating arpeggio figure which we may take as a Wave-motive. A modulation to C major at length brings a new motive, usually called the Ship, first heard in the solo flute, then in the oboe, then in the clarinet. The working out of the motives is simple, without contrapuntal intricacy.

"The Story of the Kalendar Prince" begins with a recitative-like passage, followed by Scheherazade's motive. Then the tale begins (*Andantino*, 3-8 time) in the solo bassoon against chords sounded by four double basses. Transferred in turn to oboe, strings, and wind, the motive grows more animated.

The Young Prince and the Young Princess are pictured in a simple

Romanza, made upon two themes which are much alike. Both are of the nature of folk songs: one, in the violins, *Andantino quasi allegretto*, is in G major; the other, a little faster, in B flat and G minor, is the main substance of a highly original orchestral passage. Rhythmic effects contributed by triangle, tambourine, snare drum, and cymbals add not a little to the brilliance.

The Finale begins with the sonorous Sindbad motive, followed by that of Scheherazade. The rhythm of the festival at Bagdad is like that of the Tarantelle (*Allegro molto e frenetico*, E minor, 6-8 time). As the scene develops the rhythms are diversified, but the animation never lessens. Whether translated by a magic carpet or otherwise, we are suddenly no longer in Bagdad but on shipboard; but the excitement does not diminish. At its very pinnacle the ship strikes the rock. Sindbad and the Waves, as we heard them in the first movement, appear together. The tempest is gradually stilled, and at the end Scheherazade's solo violin reminds us that all this was but a story.

Overture, *The Russian Easter*, Op. 36

The extraordinary exuberance of this composition will appear inappropriate to its title unless it is realized that the Russian observance of the Easter festival includes much that is pagan in origin, and that the purpose of the composer was to depict "this legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merrymaking on the morn of Easter Sunday." (These are the words of the composer.)

The score is prefaced by two verses from Psalm 68, "Let God arise, let his enemies be scattered," etc.; and by the story from the sixteenth chapter of St. Mark of the discovery of the empty tomb of Christ on the morning of the resurrection. To these verses the composer has added the following:

"And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

"*Resurrexit*! sing the choirs of the Angels in heaven, to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. *Resurrexit*! sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles, to the chiming of triumphant bells."

The musical themes are mostly taken from the *Obikhod*, a collection of the most used canticles of the Russian Church. There is a slow introduction in 5-2 time, *Lento mistico*, which appeared to the composer like

the prophecy of Isaiah concerning the resurrection; then an *Andante lugubre* "to depict the gloom of the sepulchre, changing to the soft light of dawn." Then comes the overture proper. "The beginning of the *Allegro,* 'Let them also that hate Him flee before Him,' leads to the holiday mood of the Greek Orthodox service on Christ's matins; the solemn trumpet voice of the Archangel is replaced by a tonal reproduction of the joyous, almost dance-like bell-tolling alternating now with the sexton's rapid reading, and now with the conventional chant of the priests reading the glad tidings of the Evangel. The *Obikhod* theme, 'Christ is arisen,' which forms a sort of subsidiary part of the overture, appears amid the trumpet-blasts and bell-tolling, constituting a triumphant coda."

Capriccio Espagnol, Op. 34

This extraordinary essay in orchestration was performed for the first time in 1887, at St. Petersburg. Tchaikovsky, who had already seen the score, had written to the composer: "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation,* and you may regard yourself as the greatest master of the present day."

But Rimsky-Korsakoff was not pleased. "The opinion formed by both critics and public that the caprice is a *magnificently orchestrated* piece is wrong. The capriccio is a brilliant *composition for orchestra.* The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each instrument, brief virtuoso cadenzas for instruments solo, the rhythm of percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration." (The point at issue is too fine to be debated here; but we suspect that in so far as there is a real difference between them, Tchaikovsky is right.)

There are five sections or movements which succeed each other without pause. The first is entitled *Alborada*—essentially a morning song of greeting. The beginning (*Vivo e strepitoso,* A major, 2-4 time) is unusually boisterous. There is a quieter subsidiary theme for the winds, after which the two themes are given to the solo clarinet. After brief development a cadenza for the solo violin brings the movement to a close.

The second division is a set of variations. The theme is given to the horns (*Andante con moto,* F major, 3-8 time). The third movement is extremely interesting as an example of orchestral ingenuity. It is the opening *alborada* again, with the solo parts for clarinet and violin now exchanged.

The fourth movement is a "Scene and Gypsy Song." The "Scene" is

made up of a succession of solo or concerted cadenzas. The first, beginning with a roll of the side drum, is a fanfare in syncopated rhythm for horns and trumpets. Over the hushed drum roll, the solo violin has the second cadenza, which also introduces the chief theme of the movement. It is repeated by flute and clarinet. The drum roll is now transferred to the tympani and the third cadenza is given to the flute. For the fourth, in the clarinet, the background is supplied by a roll of cymbals. The oboe also has a short version of the theme. The fifth cadenza, for harp and triangle, ends with a swift glissando in the harp, which announces the beginning of the Gypsy Song. The vivid rhythm of this is sharply announced by the violins, with punctuating chords in the brass and cymbal-strokes as a background. The theme of the cadenzas, in full orchestra, contrasts with that of the song, and there is an episode for solo 'cello.

Presently the strings, guitar-fashion, hint at the closing movement, a "Fandango of the Asturias" which, after a gradual increase of pace, is begun by the announcement of its theme by the trombones. There is a related theme in the wood winds. Variations and solo cadenzas on this matter continue until the opening *alborada* suddenly appears to form the vivid Coda of the work.

SAINT-SAËNS

Symphony No. 3, in C minor, Op. 78

CAMILLE SAINT-SAËNS had, indeed, an individual manner; but that manner can hardly be called a style. He had every possible musical facility; his intellectual interests were wide and deep (he was, for instance, an astronomer of far more than amateur standing); but he seems seldom to have recognized the relation between music and what is popularly called the heart. Yet he could sometimes devise a highly convincing imitation of what we think of as an appeal to that organ. Who will ask for a more complete embodiment than his of a swan's majestic grace? Who can blame Samson for succumbing to the lure of his Delilah? Almost equally compelling are his Variations for Two Pianos on a Theme of Beethoven, and the Introduction and Rondo Capriccioso for Violin; and the symphonic poems *Danse macabre* and *Le Rouet d'Omphale* have still their charm. But when all is said, the style of Saint-Saëns is not the man. It is only a perfect mechanism.

The symphony numbered 3 is really the fifth (and last) of the symphonies written by this remarkable composer. Two others, although completed, were suppressed as unworthy. It was begun in 1886 and was performed for the first time less than six months later by the London Philharmonic Society, which had requested the work. The score bears a dedication to the memory of Franz Liszt, who died July 31, 1886, some two months after the first performance. But the dedication is clearly an afterthought.

Since the symphony was a considerable adventure in sonority, and was also likely to run athwart some of the most cherished formal tenets of the

French critics, Saint-Saëns wrote an extended analysis of it, from which the account here given is largely taken. Bracketed comments are my own.

"This symphony, like the author's fourth concerto and sonata for piano and violin, is divided into two movements. Nevertheless it contains, in principle, the four traditional movements; but the first, arrested in development, serves as an introduction to the *Adagio*, and the Scherzo is linked by the same process to the Finale. The composer has thus sought to avoid the endless repetitions which more and more tend to disappear from instrumental music under the influence of increasingly developed musical culture.

"The composer, believing that symphonic works should be allowed to benefit by the process of modern instrumentation, has made up his orchestra [to include the English horn, organ, piano, triangle, cymbals, and bass drum along with the usual orchestral choirs. César Franck was bitterly criticized for his use of the English horn in his symphony, which was written three years after the present work.]

"After a slow introduction consisting of a few plaintive bars, the initial theme, sombre and agitated in character, is stated by the strings in C minor. [*Allegro moderato*, 6-8 time, with a faint resemblance to the opening of Schubert's *Unfinished*.] The first translation of this theme [in the wood winds] leads to a second subject marked by a greater tranquility. [It is in the first violins, in the general tonality of E flat.] This, after a short development presenting the two themes simultaneously, appears in a striking form [in F, *forte*] which is, however, of brief duration. A second transformation of the initial theme [in staccato chords in the strings] follows. Various episodes bring with them increasing calm, and so lead to the *Adagio* in D flat, the theme of which, extremely quiet and contemplative, is stated by the violins, violas and 'celli, sustained by chords on the organ. This subject is next taken up by clarinet, horn, and trombone, accompanied by the strings divided into many parts. After a variation, *en arabesque*, executed by the violins, the second transformation of the initial theme of the *Allegro* reappears, bringing a vague feeling of unrest, augmented by dissonant harmonies which soon make way for the theme of the *Adagio*, this time played by violin, viola, and 'cello, *soli*, accompanied by the chords of the organ and the persistent rhythm in triplets of the preceding episode. The first movement ends with a Coda, mystical in sentiment, presenting the alternation of the two chords of D flat major and E minor. [Ten years later, Richard Strauss was to end *Also sprach Zarathustra* on an alternation of B major and C major.]

"The second movement opens with an energetic figure, *Allegro moderato* [6-8 time, punctuated by the tympani], immediately followed by a third transformation of the initial theme of the first movement, more agitated than its predecessors, and limited to a fantastic character which frankly declares itself in the *Presto* [staccato, in the winds] where appear from time to time, transient as lightning, the arpeggios and rapid scale passages of the pianoforte, accompanied by a syncopated rhythm in the orchestra, each time in a different key. The playful passages are interrupted by an expressive phrase. To the repetition of the *Allegro moderato* succeeds a second *Presto*, which apparently starts to repeat the first, but scarcely begins before there appears a new figure, calm, grave, and austere [in the basses], and quite the opposite of fantastic in character. A conflict ensues, ending with the defeat of the agitated and fantastic element. The new idea soars aloft as in the blue of a clear sky, to the heights of the orchestra, and a *Maestoso* in C minor announces the ultimate triumph of the idea, calm and elevated. The initial theme of the first movement, now completely transformed, is next stated by the divided strings and the pianoforte and taken up by the organ with all the force of the orchestra. Development follows, almost entirely constructed in three-bar rhythm. An episode, quiet and somewhat pastoral in character, is twice repeated, and a brilliant Coda, in which the initial theme, by a final transformation, takes the form of a violin passage, finishes the work — the three-bar rhythm here becoming, by natural logic, one vast measure of triple time of a whole note to each beat, or twelve quarter-notes in a measure."

Concerto for Piano and Orchestra No. 2, in G minor, Op. 22

The piano concerto in G minor was first performed by the composer in May 1868. Anton Rubinstein conducted. The piece was not favored by the critics, who thought it reminiscent of Rubinstein himself and of Mendelssohn; and the playing of Saint-Saëns was condemned as dry and even as technically unsure. Yet no one doubted that he was "a great, a very great musician." The Germans, at Leipzig, complained that the beginning was a hyperromantic imitation of Bach. All these sayings have a measure of truth, but their failure to state the whole truth is proved by the persistent survival of the work. It has a brilliancy and a competency of appeal that we do not care to resist. It does not, indeed, pretend to profundity; it portrays no towering passion; but it is a remarkable parade of musical forces, deployed in a manner such as only a French artist could achieve.

The first movement has a long opening cadenza — the "romantic Bach,"

no doubt, of the Leipzigers. The orchestra at last enters with a broad and sturdy phrase, and the atmosphere is for a time charged with this force. A somewhat Mendelssohnian lyricism supervenes, but there is presently an increase in both speed and energy, culminating in passages of "double-stopping," very brilliant, in the solo. The general increase continues until the forceful theme first given out by the orchestra is accompanied by sonorous octave passages in the solo. Subsiding, this yields to a reminiscence of the opening cadenza and to a Coda of great affirmative force.

The second movement, although it fills the outline of the sonata form, has something of the character of the Scherzo. Its main theme, dancelike and very sprightly, is announced by the solo, but the orchestra soon participates. There is a second theme in B flat (above an inspiriting strumming of chords), to which the piano presently adds swift arpeggiated figures. The development is short, but it involves stimulating modulations. The recapitulation and the brief Coda are entirely logical.

The third movement brings somewhat less of contrast than might have been expected, since it is virtually in 12-8 time, whereas the second movement was in 6-8. Its mood is the abandoned excitement of the Saltarello. A second theme in A has a less swift but more incisive motion. The first theme returns, and thereafter there is a clever development of the two subjects. A novel feature is a kind of chorale, at first in a broad, then in a diminished rhythm, with an ingenious trilling in the solo for background. The rest is the completion of another sonata form.

Concerto for Violoncello and Orchestra No. 1, in A minor, Op. 33

Although Saint-Saëns composed many pieces for 'cello — a later concerto, a Suite, two sonatas, an *Allegro appassionato*, a Romance, a *Chant Saphique*, and a *Prière* — this concerto has been the only one to win the enduring regard of the musical public. It was first performed at Paris in January 1873, by Auguste Tolbecque, to whom it is dedicated. It departs notably from the usual approach to the sonata form, being in one continuous movement with the opening theme recurring frequently throughout the work. Yet the design is richly varied; there is completely logical continuity of idea; and there are of course many passages of great brilliancy. Harmonically it seems to me one of Saint-Saëns's most individual creations. There is in particular a quietly ascending scale, so subtly harmonized as to leave an enduring impression on any sensitive ear.

The main theme, the core of the whole piece, appears at once in the

solo — a turbulent rush of notes whose accompaniment is a rapid figuration of sixteenths in second violins and violas. The solo at length releases the theme to the flute, which yields it to the clarinets and they to the strings. A second subject appears in due course, again in the solo, very softly intoned against sustained harmony in the strings. Suggestions of the main theme heighten the excitement, and with an increase of pace the solo presents a brilliant array of double-stops and thus evokes a vigorous tutti, *Allegro molto.*

Now comes an interesting development of the main theme, its triplet figures being woven ingeniously into the orchestral background. A reminiscence of the quieter second subject in the solo leads to a quite new idea (*Allegretto con moto,* 3-4 time) in B flat major. This subject has definitely a dance character. It is presented, *pianissimo,* by the muted strings, the solo having a charming countertheme. An appropriate cadenza for the solo instrument is the outcome of this section. Its final trill makes an accompaniment for the dance phrase in the winds.

Now the principal subject returns for a time, and is followed by another new thought (*un peu moins vite*) which is first put forth by the solo. Vigorous runs in sixteenths alternate with an excited passage in the orchestra, and there ensues a new melody with a syncopated accompaniment which again evokes a series of brilliant passages. Once more the main theme returns, with a reminiscence of another tutti. A closing theme, quite new, in A major, is then effectively developed.

SCHMITT

The Tragedy of Salome, after a Poem by Robert d'Humières, Op. 50

FLORENT SCHMITT is regarded by many — although in comparison to the whole body of music lovers the "many" are here really the "few" — as one of the most daring spirits of his time. He and Alfred Bruneau share, inexplicably to their admirers, a singular indifference on the part of a public which prides itself on its musical judgment.

The Tragedy of Salome was originally conceived on a small scale as a "mute drama," with only about twenty musicians to accompany it. In this form it was performed in Paris in 1907. Interest in the work was great enough so that the composer rearranged the music for full orchestra, and in this dimension the work was frequently mounted by Diaghileff and others. The larger version is dedicated to Igor Stravinsky.

Like the poem which it interprets, the score is divided into two sections and five episodes. The first section consists of the "Prelude" and the "Dance of the Pearls," the latter a scene describing Salome's delight at the jewels given her by her mother. (These jewels have been stolen from Herod's coffers.) The second section is entitled "Enchantments of the Sea." To a background of appropriately moody music, a woman's voice (represented by the oboe, in the orchestral version) rises from the depths. Other voices, at first in unison, are gradually added. Salome dances, illumined intermittently by the glare of lightning. Presently she disappears, and then returns with the head of John the Baptist. At first she is joyous and triumphant; then terror gradually seizes her as she contemplates the ghastly object which she has so insanely coveted. She hurls it

into the sea, and the waters turn to blood. The sky is rent by a fearful bolt which strikes and shatters the palace.

The London *Daily Telegraph* commented thus on the interpretation of Salome by Tamara Karsavina (1913):

"With blanched face, startling in its pallor by contrast with her mop of raven hair, she presents a striking appearance as she descends a steep flight of stairs at the back of the stage, the long train of the cloak she wears completely covering the steps after she has set foot to the ground. Divested of this wonderful robe, Salome proceeds to dance; the dance is first frantic and insane; then more proud and sorrowful, more remote and ecstatic. It is the expression and the avowal of her sensual torment and of her atonement through the very misery of her unassuageable desire, and very remarkable are some of her movements and attitudes; now sinuous, now rigid, at one moment wild in their abandon, at the next suggestive of utter physical collapse."

Edward Burlingame Hill, in his *Modern French Music*, thus evaluates the work:

"Florent Schmitt has depicted this lurid scenario in music of unexampled vividness of exotic imagination. . . . It stands only second to *Daphnis et Chloë* as a vitalized product of individual invention. . . . In this composition Schmitt's harmonic invention and his dramatic use of the orchestra reach an extraordinary level of mastery. It may be noted that in *La Tragédie de Salomé*, as in *Le Palais hanté*, the Psalm, and the Quintet, Florent Schmitt relies entirely upon the intrinsic expressive capacity of music itself without recourse to realistic methods."

SCHÖNBERG

Verklärte Nacht (*Radiant Night*), Op. 4

INTRODUCING Arnold Schönberg to an assemblage of learned musicians, Dr. Howard Hanson once referred to him — to his own vast amusement — as "the man who taught us to appreciate the major triad."

For many students the process of that teaching has been remarkably thorny. It has involved a reconstruction of the most commonly accepted convention which underlies the musical thought of the million — the convention of tonality or key. The sense of key is in practice the recognition of a central tone (the keynote or tonic) to which, at any given moment, all the notes in the whole stream of harmony and melody are referable, and to which all the other tones are subordinate, somewhat as in a verbal sentence all the other words are subordinate to the verb. The proposal to do away with the tonic is thus as revolutionary as would be the proposal to do away with all that convention of sentence structure which is our invariable habit in speech. We do not know how to think, verbally, unless in sentences; and most of us are unable to think, musically, without that firm reference point provided by the tonic.

But not all languages are dependent on the "agglutinative" principle of syntax. There are "isolating" languages, like the Chinese, in which the relations of the words are not syntactical, but in which coherence is achieved through what might be called the context. Atonality, in music, bears at least some resemblance to the principle of "isolation," whereas tonality is certainly akin to the agglutinative principle. (Whether there is any causal relation between the two in our common acceptance of both is a question that has hardly been raised.)

Schönberg's "twelve-tone" scale is the basis on which his new principle of structure is founded. (The word *atonality*, which literally means "without tonality," is in its strict sense objectionable when applied to the twelve-tone system, for it implies a complete absence of conventional tone relations and supplies nothing as a substitute; but this, however true it may appear to the unaccustomed, is not properly true of Schönberg's thought. He accepted the word, for a time, but toward the end of his life repudiated it, and suggested something like "pan-tonality.") The twelve-tone scale is actually identical in tonal substance with our chromatic scale, which contains seven "diatonic" notes (in C, the white keys on the piano) along with five interpolated notes (the black keys). But the tonal sense of these notes is merely the tonal sense of the key of C. The Schönbergian "tone-row" — a succession of all twelve of these notes in such arrangement that no one tone is allowed to be felt as keynote — is apparently his substitute for, or high modification of, the common fact of tonality. The tone-row is also the theme, or rather, the basis of the theme.

Obviously the sense of such a musical thought as this cannot be grasped by one who is continually seeking in the musical fabric for a keynote that isn't there. To do away with all of one's tonal prepossessions is extremely difficult, and is a task not likely to be accomplished by those who imagine the musical language to be so easy that it doesn't have to be learned.

Indeed, the fate of so-called atonal music has not been happy thus far. Even granting that atonality in the strict sense is not attained or even striven for, the approach to that condition takes the average music lover so far from his accustomed musical paths that he is only bewildered. Also, the counterfeit of his system is not distinguishable by the unaccustomed ear from the genuine, and the 'twenties witnessed a horde of childish experiments in noise-making perpetrated by a self-chosen "vanguard," to the utter confusion of liberal musical minds ready to accept the new if it really made sense. Schönberg, in consequence, was often grouped with these mere sensationalists, and his system was dismissed as just another crack-brained theory.

Verklärte Nacht, however, will prove that he had complete command of the resources of orthodox composition. Neither does it suggest any bankruptcy of the imagination or any need to seek for new ways of speaking because he had nothing to say in the old ways. We dare not ignore the warning that, when people as competent as the composer of this piece change their ways, it is much more likely that (as did the Beethoven of the last string quartets, whom Spohr thought to be a madman) they have

imagined as needful to be uttered thoughts which really cannot be expressed in the conventional and familiar speech.

Both the language and the emotional substance of *Verklärte Nacht* are conventional, but they are not trite. The work was originally a sextet for strings, which the composer has slightly rearranged for performance by the whole choir of strings in the orchestra. The moods of the music are so vividly set forth that no verbal clue to their nature or sequence is needed. Yet a certain measure of narrative — a certain background of circumstance — was involved in the creation of the work: a poem by Richard Dehmel which is the first of a considerable sequence of lyric poems entitled *Zwei Menschen* (*Two Mortals*). The gist of the poem is as follows:

"Two mortals walk through a cold, leafless grove. The moon walks with them; they gaze into the wood. The moon sails over the tall oaks; no cloudlet dims the heavens toward which the black and scrawny branches strain. The voice of a woman speaks:

" 'I bear a child, but not of yours; I walk in sin beside you. I have offended gravely against myself. I had lost my belief in happiness; yet I longed for the reality of life, for the joy and the duties of motherhood. I grew overbold, and gave myself, shuddering, to a stranger, thinking myself blessed by that act. Now life has avenged itself: I have found you — you.'

"She staggers on with uncertain steps. She gazes upward; the moon follows; her lusterless eye drowns in the light. The voice of a man speaks:

" 'Let the child you bear be no burden upon your spirit: see how clear is the shimmer of the universe! Its gleam embraces everything. You strive with me to cross an icy ocean; but an inner warmth glows in me from you, in you from me. You have kindled light within me: you have made a child of me.' He seizes her in his arms; their breath kisses in the air. Two mortals walk through the lofty, moon-illumined night."

String Quartet No. 2, with Soprano Voice, Op. 10

This work was published in 1919, eight years after the famous *Drei Klavierstücke*, Op. 11, which marked the embarkation of the composer on that quest for new musical possibilities which made him for many years the most talked-of among contemporary composers. (But, as Ernest Newman remarked, the least often played.) The dates of publication are very discrepant; yet it is probable that the opus numbers indicate fairly accurately the progress of the composer's thought. For there is as yet, in the String Quartet, no attempt to cast aside the trammels of tonality, even though its conventions may seem often to be strained. Indeed, this tendency

appears more marked as the work progresses; but something of the idiom of *Verklärte Nacht* will be recognized as persisting. The question of "emancipation," however, will hardly arise; for from the outset, which is as definitely in key as anyone could desire, there is evident such earnestness of purpose as should quiet the tremors of the timid ear. Of the science of composition there is indeed much to be seen throughout the work; but that science is used only to put things in their places, and it is quite possible to grasp the propriety without giving undue thought to the science which achieved it. That, after all, is the composer's business, rather than ours.

The three notes of the chord of F sharp minor are the cornerstones of the principal theme which, already in its third bar, undergoes a curious distortion and dwindling, highly characteristic of the somber and exalted thought that forms the background of the music and will be revealed by the voice in the last two movements. After eleven bars a second strain appears in the first violins, with a descending chromatic bass and a wavering murmur in the second violins. This theme possesses a more immediate eloquence, and climbs insistently to its peak. The first strain, also now more vivid, appears in the second violins, the chromatic bass persisting.

Presently there enters in the first violins and in low register a more mournful strain, against which a kind of arpeggio figure (at first descending, but later ascending) offers an intensifying background. This matter is made to reach a high climax, after which the opening theme, with a new bass and in a broader tempo, returns. The ingenuities of combination and imitation are many, and the development spacious. The fabric is sometimes of a tortured dissonance, but the sense of the whole movement invariably pursues the expressive as well as the structural logic of the themes.

The second movement (*Sehr rasch*, 2-2 time) has the basic tonality of D minor. Low D's in the basses set forth a march rhythm; a skittery figure appears above it in the second violins, and then a theme with a figuration of leaping octaves in the firsts. After a pause there enters a broader march theme, essentially on the rhythm of the persistent D's of the opening. This is probably the main theme of the movement. It is treated in many different ways — inverted, diminished, and combined with the other themes; and the whole fabric takes the shape of the first section of the scherzo form.

The Trio is in 2-4 time, and has a curious figure made of four sixteenths and a triplet of eighth-notes as its first subject. A second theme appears as counterpoint to this — a sober rising pattern first heard in the bass, but later inverted and also treated in canon. Suddenly the time changes to 3-4,

langsamer (slower), and we begin to wonder whether the tone of the whole movement is to be taken as in a vein of hideous irony; for the burden of this section is nothing less than the old Viennese tune *Ach, du lieber Augustin*, at first heard against the leaping octave theme, but presently emerging alone, with a dwindling into nothing but the grotesque remnant of its rhythm. There is then a transition to the opening themes.

For the third and fourth movements, in which the voice plays the leading role, there are guides to the expressive sense of the music in the texts of the poems. These are two brief lyrics by Stefan George (1868–1933), a mystic, and certainly one of the first figures in the German literature of the twentieth century. Although he had made no efforts toward the usual sort of notoriety, George was known to the younger spirits of the nation before the First World War, and in 1933 was asked by Hitler to take the presidency of the Academy for Literature. His refusal was quiet but unmistakable in tone, and further to signify his disapproval of the new regime, he removed to Switzerland, where he spent the short remainder of his life as a voluntary exile.

The movement opens with a slow, somber phrase in the violas, in the key of E flat minor. Like the opening theme of the first movement, this also consists essentially of the triad of the tonic. Its rhythm is apparently derived from that of the low D's with which the second movement began, and its continuation is precisely the more rapid portion of what we described as the main theme of that movement. Following this there is a very broad descending strain, played by second violins and 'celli in octaves. These three phrases provide the thematic material of the movement.

The voice enters at the fourteenth bar, intensifying the already bitter impression of the introductory phrases. Not only is there the most scrupulous care in the declamation of the words: the contours of melody and harmony combine to convey the desolation of spirit which is the essential theme of the poem. It is called "Litany." *

Deep is the sorrow darkening round me;
Once more I enter, Lord, in thy house . . .

Long was the journey, weak are my members;
Empty the shrines, but full is my woe.

* Translations of this and the following poem into English verse have been made by Valhope and Morwitz. The purely poetic values of the original have been remarkably kept in these translations, but of necessity both the word order and to some extent the meaning have been changed. I have therefore ventured on a translation which, frankly evading the problem of rhyme, presents the English words more nearly at the point where their equivalents will be heard in the German text.)

Thirsty my tongue is, starved for thy vintage,
Hard was the struggle, numb is my arm.

Grant but thy rest to faltering footsteps,
To hungering palate crumble thy bread!

Faint is my breathing, seeking thy vision,
Empty my hands are, fevered my lips . . .

Grant but thy coolness, quench the hot firebrands,
Let hoping vanish, send me thy light!

Fires in my heart's core still redly flicker,
From deep within me outcry awakes . . .

Kill this fond yearning, close up the heart-wound!
Take from me loving, give me thy peace!

That release from the tortures of passion which is so fervently implored in the "Litany" is attained in the final movement, *Entrückung*, which is here perhaps best translated by "Transport." Two figures suggest the main thematic material of the opening — one a rapid arpeggio ascending from the lowest to the highest register, the other a stern rhythmic descent in the violas. Out of these the major part of the music for the strings, and much detail in the vocal part as well, are made. At the words "I lose myself in tonal spirals," the slow initial tempo is hastened to 2-2, and the voice sings to those words a new phrase which becomes the main theme of the last section.

I feel an air as from another planet.
Pale in the darkness grow familiar faces
That even but now pressed to my side in friendship.

The trees, the paths I loved, I see them fading
Almost beyond remembrance, and, bright spirit
So well belov'd — thou wakener of my anguish —

Even now dost vanish quite, in a deeper glowing
That, after all the fierce tumultuous striving,
With holy awe shall there at last inspire me.

I free myself, and weave in tonal spirals
Of endless gratitude and wordless praises,
And, undesirous, yield to the vast aether.

A turbulence of wailing passes by me,
The fervent outcries of rejected maidens
Pleading from out the dust of self-devotion.

And then I see that fragrant clouds are lifting
Into an open sun-filled space, unbroken,
And bounded only by the distant mountains.

The trembling ground is white and soft like curd . . .
I bridge the vastest hollows of creation,
I feel as if above the farthest cloud-bank

I swam in one broad sea of glittering crystal —
Yet I am but a spark of the sacred fire,
A murmur only of the sacred voice.

SCHUBERT

Symphony No. 4, in C minor (*Tragic*)

BRAHMS, who at twenty was announced to the world by Robert Schumann as "the one who must come" to set the art of music again on its proper path, labored at composition for twenty years more before he would submit his First Symphony to critical judgment. Schubert, from 1813, in which year his First Symphony was finished, had but fifteen years of creative activity before him. In that time he composed nine (perhaps ten) symphonies, some six hundred songs, seven Masses, seventeen string quartets, twelve operas, and a host of other works.

For Brahms composition was always a problem to be pondered. For Schubert composition was the transcription of a mental state, aroused he knew not how and likely to evaporate if it were not at once transcribed. Yet, extreme as was their divergence in method, the motive that started the creative act was in both men the same. But for Schubert, to ponder the process of composition was to wither inspiration; and it is really fortunate that no one imposed upon him that fearsome mandate to greatness that troubled Brahms.

Having no penalties to dread from failure — at least until publication of his music began, in 1821 (with *Erlkönig*) — he learned the mysteries of rhetoric by experiment. His First Symphony was written for amateurs, his friends and himself, to play; and five more, showing hardly more preoccupation with rhetoric, appeared at intervals up to 1818, the date of the *Little Symphony in C*. These are all immature in substance compared with the two greater works, the *Unfinished* (1822) and the *Great C-major* (1828), and doubtless the lost "Gmunden-Gastein" symphony (1825).

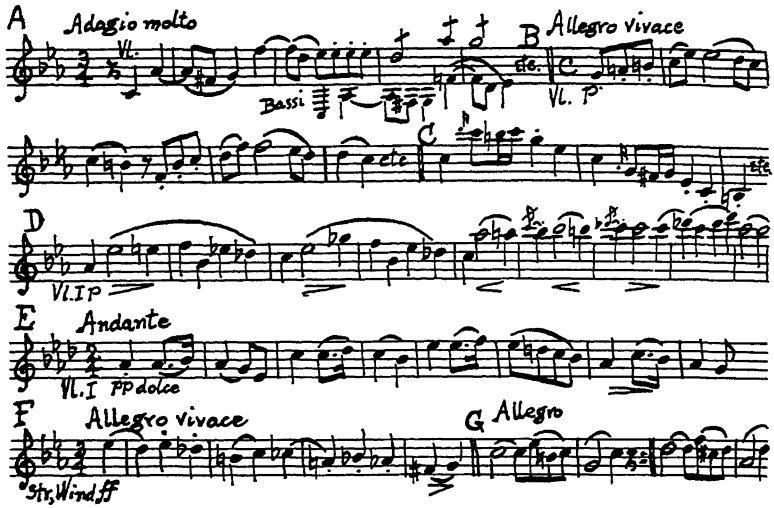
We shall begin with the Fourth, which seems like the result of a greater inspirational shock than any of the first three. It was finished on April 16, 1816. The composer was then nineteen years old.

The title *Tragic* appears to come from some anonymous source. It is appropriate to the music and reminds us that sensitivity to the peculiar pleasure of the pain of tragedy is usually visible in the early output of creative imaginations of a high order. Schubert, in such songs as *Gretchen am Spinnrade* and *Erlkönig*, had already revealed the trait.

The Introduction (*Adagio molto*, C minor, 3-4 time) reveals that it is the persistent inner sense rather than the pompous outward trappings of tragedy that is Schubert's theme. There is first a sustained, heavy C from the whole orchestra. The thematic idea is a fluid curve (shown below at A) in which the pull of the diminished third (A♭-F♯), which imparts its tenseness also to the minor thirds which sometimes replace it, is the most characteristic feature. The unstable harmonies presently alight upon a heavy chord of G flat, and the same sort of progression continues, with an added figure in the flutes, to reach another high point of tension. From there, there is a dwindling, in obvious approach to the main movement, *Allegro vivace*, 4-4 time.

The main theme sounds as if, some time ago, Schubert had heard Beethoven's String Quartet in C minor, Op. 18, and had subconsciously harbored the infection of its second subject. (The theme is shown at B.) Again there is no parade of feeling, but its reality is manifest. There follows a moment of higher tension in the stern rhythmic descent shown at C; then an ominous climb, over a tonic pedal, on an excited figure derived from the eighth-notes C-E♭ of Quotation B; and this substance, with no more than an added figure in thirds, high in the flutes, makes transition to the second theme.

This (shown at D) is in A flat major, instead of in the orthodox E flat. It is not unduly bitter, but after its repetition, doubled in the higher winds, the basses take up the syncopated rhythm and suddenly leap over the harmonic fence into E major. The same harmonic tactic shifts the base from E to C and from C to A♭, whence the close of the exposition is soon reached.

The development begins with a forceful sequence on a variant of B. Then, after an expectant pause, the main theme, beginning in B flat minor, is the only topic. This section is very short, as is usual with Schubert. The recapitulation, after a marked diminuendo, begins in G minor, gaining much in suggestion by its lower register. The continuation, although gen-

Schubert, Symphony No. 4, in C minor

erally the same, is shortened by thirty bars, and the second theme (C) gains a certain poignancy by appearing quite in the proper key but in higher register than before. The ensuing modulatory tactic is the same as before; but it is made to emerge into C major, at first on a simplification of the second theme, and then on other derived figures that sound, to me, like a contradiction of the original hint of tragedy.

The *Andante* (A flat major, 2-4 time) strikes the elegiac rather than the tragic note, and that very gently. The theme (shown at E) is repeated at once, with imitative comment in the oboe; and the strain is now continued on a related figure in the winds, to which the strings similarly add their comment. A sterner note is presently struck, in F minor, with a phrase that recalls the first four notes of B and that is given a long extension on a plaintive figure of three notes, mostly in a descending curve, but sometimes halting at a given level for dialogue. At length the main theme returns, with the added voices considerably enriched. We shall expect a quiet close; but the tense section returns, beginning in B flat minor, and almost complete. The sixteenth-note figure that persists throughout this section now accompanies the main theme, slowing to a triplet motion for the close. The movement is too long, undoubtedly; but the absence of melodrama in a young man's handling of a somber theme is significant.

The Menuetto, as the Scherzo is called, although its pace is marked *Allegro vivace*, has a theme once more displaying the tension of the diminished third. (This is not intended as a suggestion that Schubert was creating

a "tragic" Scherzo. But the interval is there, conspicuously, and it seems to me purposefully used for appropriateness in a movement whose very character is difficult to keep appropriate to the sober implication of the other discourses.) It is also ambiguous in key, for it can be understood, until the harmony begins, as in C minor; but Schubert doubtless intended the general key-impression to be that of E flat. (The theme is shown at F.)

The Trio, also in E flat, begins with the same upward sequence of five notes as the main theme of the first movement, and this motive governs the whole Trio. The second section migrates at once to C flat, the lowered submediant of E flat — a warm key relation of which other composers, as well as Schubert, are fond.

The Finale (*Allegro*, C minor, 2-2 time) begins with a striking upward swoop in the basses, of which, however, singularly little use will be made. The main theme (quoted at G) has both firmness and inward agitation, but it is too long and loses its mood in its complacent cadences. The following episode, also, suddenly becomes charming (Schubert could never resist the lure of an improvisatory idea) and thus makes the return of the main theme of feeble import.

Transition to the second theme is made on a figure derived from the eighth-notes of Quotation G. There are threatening rises to *fortissimo* and a considerable agitation has to be quelled for the second subject to enter. This, again with a certain effect of plaintiveness, is in A flat (instead of E flat). The strings keep up the figure against the bar-by-bar dialogue of the theme between violins and clarinet. This theme rules for more than forty bars, yielding to a closing subject in a rhythm derived from the main theme.

The development begins with obscure murmurs and indeterminate hints of the main theme that, after a silence, suddenly modulate to A major and introduce the second theme. This color only enhances the (to me) incongruous charm, and another modulation to D flat still further emphasizes it. Since the rhythmic figure is that of the main theme, however, a powerful intensification at last arises. Out of this appears the opening swoop in the basses, and the recapitulation begins.

But the key is now C major; and while an indubitable lightening of tension is thus produced, the effect seems largely a denial of the sense of the original form of the main theme, instead of that transformation from the tense to the serene which must have been Schubert's purpose. The second theme appears in F major, with similar intensification to that which followed it in the exposition; but the incongruity, thus for a time escaped, returns with the C major of the Coda.

Symphony No. 5, in B flat major

This, like the *Tragic Symphony*, was written in 1816. It was finished on October 3. It is slighter in texture, having but one flute, no clarinets, two horns (instead of four), and no trumpets. The restricted instrumentation may reflect the condition under which Schubert might expect to hear his symphonies performed. For it was not until the last year of his life that he ventured to give an *Académie*, a public subscription concert of his own works, such as Beethoven had dared to arrange as early as 1800. Rather, he was thinking of the little orchestral group that had grown out of the Sunday afternoon performances of string quartets at his father's house. His older brothers, Ferdinand and Ignaz, took the two violins, little Franz the viola, and the father the 'cello. As the years went on, the group was enlarged, at first by other string players and later by performers on other instruments, and it became necessary to migrate, several times, to larger houses. This piece appears to have been written for the little orchestra at the Gundelhof, under the apartment of Leopold von Sonnleithner, a notable patron of music and commentator on the musical life of Vienna.

The first movement has no imposing Introduction. Instead, with the first four bars, the music seems to come in at the window. The main theme, following immediately, is perhaps not as quaint as Peter Pan, but it is as perennially youthful. It is merely a little hopping phrase in the fiddles, answered immediately by the 'celli and basses which, as in the earlier symphonies, have but one line of the score devoted to them. The violins do at length predominate, only to have the lead in the dialogue taken over by the flute, which they, for a moment, are compelled to answer. They and the basses begin the theme again, but the flute now keeps on with its little interjections. The gaiety becomes more infectious in the transition and a typically Mozartian "Present arms" (as Sir Hubert Parry called it) introduces the second theme.

This is no more pretentious than the other. Its design, and especially its cadence, at the end of eight bars, betrays the fact that Mozart was still Schubert's god.* (His worship of Beethoven began somewhat later.) The theme, at first in the strings, like the main theme, is repeated in the winds with happy little comments from the strings that soon bring an invigorating close for the exposition.

* In his diary for June 16, 1816, Schubert comments on "that eccentricity which joins and confuses the tragic with the comic, the agreeable with the repulsive, heroism with howlings and the holiest with harlequinades," which he has just attributed to "one of our greatest German artists." (Translation from Otto Erich Deutsch, ed., *Schubert Reader*, New York: Norton, 1947.)

A little variant of the main theme, together with the staccato scale figure that helped bring the music through the window, starts off the development. This refrains from tempestuous outbreak, as did the exposition, but there is an enlivenment of the main figure that imparts agreeable energy to most of the section. It is only fifty-two bars long.

The recapitulation begins with the main theme in the subdominant — a not infrequent device of Schubert's which saves him the trouble of recasting his transition, since the second theme will now come in of itself in the "proper" tonic key. The brief Coda is full of healthy energy.

Mozart is again the model for the *Andante con moto*, in E flat major, 6-8 time. (Dr. Tovey remarks the similarity of the theme to that of a Mozart Sonata for Piano and Violin.) Its simple four-bar strain achieves syntactical roundness by immediate repetition in the winds. The second part of the theme, however, while maintaining the rhythmic contour of the first, now reveals that he who has just confessed his devotion to Mozart is a musician in his own right.

The middle section begins with a sudden leap of modulation right into C flat major. Strings and winds dialogue, with affection that is deep but that shows no trace of passion. There is modulation through B minor smoothly back to C minor and E flat, returning thus to the main theme and a delicate ornamentation of it. The second part is also repeated, with few additions, but those are of unexpected richness.

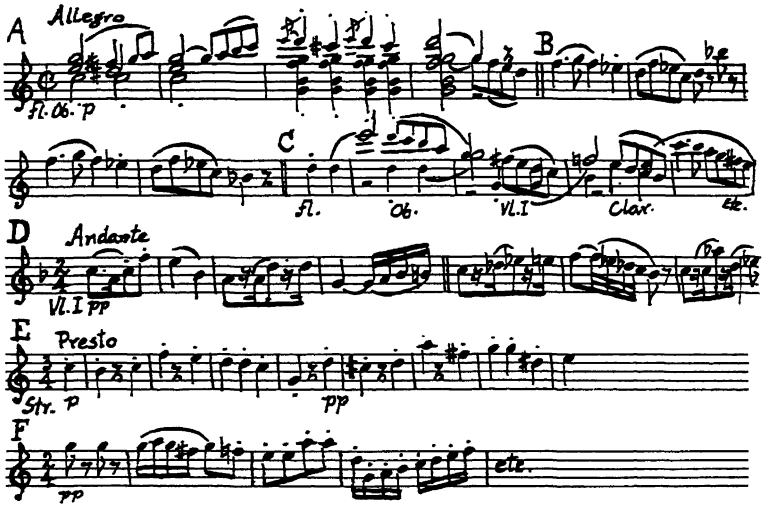
The Scherzo is still called Menuetto, but is paced at *Allegro molto*. The theme is vigorous, its humor plain and unsophisticated. Bassoon and first violins start off the Trio, which, like the Menuetto, has no striking or unusual features.

The Finale (*Allegro vivace*, 2-4 time) is a kind of Sonata-Rondo. The main theme is brisk and chuckling — you might easily mistake it for Haydn. The second theme, however, although it makes no high contrast, has the inimitable Schubertian smile on its face. The development is almost wholly concerned with the main theme, but so many new combinations of its tiny figures are found that when the recapitulation comes (this time in the "proper" key) the main theme has all the freshness of a novelty. There is really nothing further to report.

Symphony No. 6, in C major (*The Little*)

This is often called the *Little Symphony in C*, to distinguish it from the *Great* one in the same key. Ten years will elapse between them, and the difference will be proportionate.

This is the first of Schubert's symphonies to whose title he prefixes the adjective "Grand" (*Gross*), but the reason for the distinction is hardly apparent. For the orchestra is smaller (by two horns) than that demanded in the *Tragic*, and the length over all is some two hundred measures less than that of the Symphony in B flat, No. 2. And there was still no likelihood of its performance at a public concert. Shortly after it was finished (in February 1818) one of the groups of amateur players such as that at the Gundelhof, where the Fifth Symphony was read, removed to the house of one Otto Hatwig, a violinist in the Burgtheater orchestra; and it is possible that Schubert heard there a fumbling performance of his work. Otherwise no performance is recorded until after his death, when this piece was substituted, at one of the concerts of the *Gesellschaft der Musikfreunde*, for another of Schubert's symphonies, the *Great C-major*, which had been written for that society, copied, and rehearsed, but finally rejected as too difficult.

The unsettled tonality in the opening of the Introduction (*Adagio*, 3-4 time) reminds one of the opening of Beethoven's First; for the first harmony we hear is the dominant seventh of F, followed by the triad of that note. Similar excursions follow, and only in the seventh bar is C major unmistakably established. Two bars later, the little dotted figure, E-F-G becomes E♭-F-G, and the music for some time wavers between C minor and E flat major, assuming a gentle triplet motion. The return to C major

Schubert, Symphony No. 6, in C major

at the end makes very quiet preparation for the entrance of the main theme of the movement proper.

The theme (*Allegro, C major*, 2-2 time; quoted at A, above) is lithe and light-footed — a kind of march measure stimulating to the mind more than to the muscles. Unexpected contrasts of *forte* and *piano* enliven the immediate repetition of it. Thereafter the music sails along merrily on little fragments of the theme (notably, bars 3–4). At length a new figure (upward leaps of fourth, fifth, or sixth) makes obvious approach to the second theme (shown at B). This, dealt with in fragments as was the main theme, acquires a running accompaniment in the strings, and leads in a similar way to the closing subject, whose little figure (shown at C) is bubblingly imitated all over the orchestra.

There is here more of the usual process of symphonic structure than in the earlier symphonies. But this is still no mere musical brick-laying. Every phrase has a lilt that makes compelling the motion of the whole fabric. The joyousness portrayed is perhaps not that of any very important experience, but the pleasure is genuine and memorable.

The figure of the closing subject, suddenly grown bold, begins the development. (The figure itself may seem to recall the second subject of the first movement of Beethoven's First.) The main theme, after a time, appears in E flat, high in the winds, and is soon charmingly interwoven with the phrase of the closing subject. But the whole development is short, as is usual with Schubert. The recapitulation, this time, begins in the orthodox tonic key, and the second subject likewise. The dwindling closing theme, however, leads not to the end but to a vivid Coda, *Più mosso*, made on the main theme.

The slow movement (*Andante*, F major, 2-4 time) has an extended theme in two sections, as if for a set of variations. The mood is akin to that of the first movement, the lilting motion and the graceful curve of the line being its slightly sentimental counterpart. In the second section of the theme there is immediate transition to the warm key of the flat submediant (here, A flat, after the cadence of the theme in C). The beginning of each section is shown at D. In the middle of the second part, which will close with a return to the opening, Schubert makes what would be noted in the work of a professedly learned composer as a little canon at the second.

What follows is tantalizingly like and unlike the expected variation. It is also in two sections, of the same dimensions as those of the theme; the same modulation appears at the beginning of the second section, and

there is the same return to the beginning for a close. But aside from the fact that the section begins and ends in C, neither the tune nor the harmonies underlying the tune of the opening section are at all consistently suggested. Thus it turns out that this apparent variation was just an excursion, only a little way off the main road, for the gathering of some of the wild flowers that grow so luxuriantly in Schubert's imagination. For the theme now returns with a little rhythmic nosegay in its buttonhole — the triplet figure that enlivened the whole "variation." There is another little patch of wild flowers before the end.

The Scherzo (now so called) is more imbued with humor than were the earlier examples we have presented. Its theme (shown at E) is at first squarely balanced (4 + 4 measures); but after a loud restatement of the originally *piano* theme, the figure of the dance is liberated, and this freedom continues to the end of the first section. Staccato antics suggesting a new idea begin the second section, but they only modulate to A flat (again the flat submediant) and make up a new version of the main theme, which the winds soon turn into a more legato swaying that largely rules the section until the return of the main theme which forms the end.

The Trio (*Più lento*) begins with an abrupt shift to E major. Here the legato of the second section becomes almost indolent. In the second section, however, the fiddles presently start a staccato scale figure, without which the indolence would have become languor. The *presto* pace of the returning Scherzo is resumed in a six-bar transition.

The Finale smacks a little of Rossini — perhaps a result of that composer's triumphant visit to Vienna in 1817. The theme (*Allegro moderato*, C major, 2-4 time) is again in two parts, and displays, it must be confessed, a somewhat trite gaiety. (The opening is suggested at F.) The modulation to the flat sixth again appears with the second section.

What follows is a momentary stirring of our marching muscles. Then, while the "left-right" of the marching rhythm continues in high winds and low strings, the fiddles have a scampering passage of sixteenths — once more in the flat sixth key (here, A flat). All this is so much fun that Schubert repeats it in A major and F major.

Without any mention of the main theme, we now go on to what may be called the middle section of the movement. Its matter is almost new, although its jerky rhythm has been once or twice suggested before. The melody hops up and down the scale in thirds, and we surprisingly find that the delight of hopping is all we can ask for. It dies away, and as the main theme now comes back we find that we are in the recapitulation,

which embraces not only all the first two sections but a good part of the third. There is high (and slightly noisy) jubilation at the end.

Symphony No. 7, in C major (*The Great*)

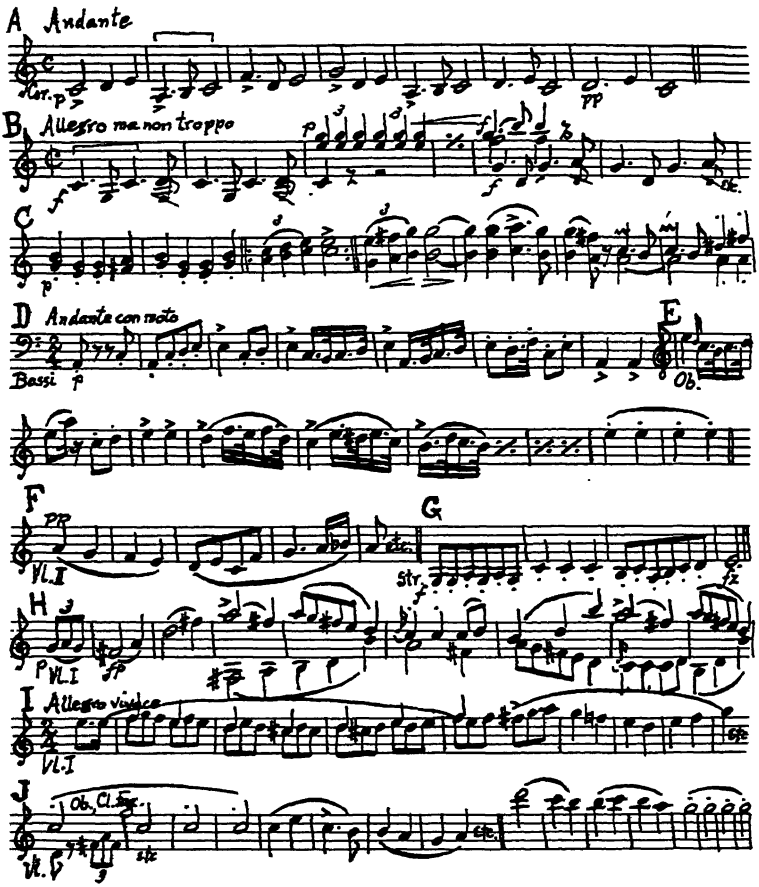
This is the last of Schubert's symphonies, and is probably the tenth, since a complete symphony was written at Gmunden and Gastein in 1825, and there are sketches for a symphony in E minor, dated August 1821. The Gastein symphony has disappeared completely; the E minor is in fragments. The number 7 represents the order of publication, the music having remained unknown until Mendelssohn's performance of it (after Schumann's discovery of the MS among the great number of compositions preserved by Ferdinand Schubert) in 1839; and it was only in 1849 that Breitkopf published the full score.

Thus Schubert never heard this music. Its rejection by the Philharmonic Society apparently evoked no protest nor even any sign of disappointment, since life had never taught him to feel that he had any claim on the favor of the world.

Matthew Arnold speaks somewhere of "the almost intolerable pathos" of Burns's verse. His remark would have applied equally to Schubert's music — the pathos, in both cases, being poignant because it is unconscious. We can hardly escape it, even in a symphony as gloriously joyous as this one; but in this case, the sense must come largely from our knowledge of the composer as one who was all his life a suppliant for performance. Whence, in such an existence, could come such blitheness? Not even in Bach can you find a more unconstrained outpouring of joy. Like Bach's, too, this music seems to have been fashioned without any thought of the public; and it is probably the last music we have (although some would here adduce Bruckner) in which there is no sign of the propitiation of that dreadful body. Perhaps it is no wonder that the gods snatched early the bearer of such brimming cups of inspiration. Ganymede cannot be trusted to go about too long upon the earth.

The Introduction to the first movement (*Andante*, C major, 4-4 time) begins with a long theme in two unaccompanied horns — a theme that translates us at once into that land of the imagination in which Schubert dwelt, all his life. The theme (quoted at A, below) is really in C, but it hovers on the border of A minor. The rhythmic pattern of the second bar (bracketed in the quotation) will be found in much of the music to come, but that fact need not yet be dwelt on. The theme is soon enriched by a fluent polyphonic harmonization. (Schubert was blamed by some for

his ignorance of counterpoint, and had even been induced to arrange for a course of lessons with Sechter, just as his fatal illness came upon him; but I am perverse enough to think that the benefit to accrue from that association would have been Sechter's, in seeing genius at work.) A figure of triplets presently heightens the illumination and, gradually hastened, emerges into the main movement.

The principal theme (quoted at B) will be seen to be in the rhythmic pattern of the bar bracketed in A. Its simplicity appears elemental, and indeed remains so, even though the D at the end of the bar was originally another low G. (Schubert made the remarkably significant alteration after the score was completely written, neatly erasing the many G's and their counterparts with a penknife.) The next phrase, in the wind, retains the

Schubert, Symphony No. 7, in C major

triplet motion of the Introduction — another possibly unconscious product of detail in a much more comprehensive musical excitement; but such items of fact as this deserve no more than passing attention. But the little figure that concludes these triplets will soon emerge as the generator of excitement that transforms the elemental marching impulse into jubilant marching song.

Suddenly, after a good lusty shout, the music softens, and in two bars the second theme appears. This is in E minor — close enough to its relative major, G, to be allowable as the key of the second subject. Its motion (as shown at C) is quiet, although the triplet impetus spurts out irresistibly; and when the theme has been repeated in the higher winds, it is swiftly enlivened and becomes as jubilant as the other. What you might call another verse of the second subject's song, although it is a considerable variant, completes the statement. You will expect a closing theme; but first there comes a moment of strange impressiveness: a phrase in the trombones, made in the rhythm and pattern of the bracketed bar in Quotation A, but with an up-beat. This phrase at length grows urgent (by "diminution") and at its prompting the whole orchestra rises to a shout that marks the imminent end of the exposition.

From its close in G, the music rises without modulation to A flat, and in that key toys gently with the second subject until the violins remember the animation of the dotted rhythm and the rising scale of the main theme, and interject that into the quiet sparkle of the figures in the winds. The effect is contagious, and a climax will evidently build up. The triplet rhythm of A begins to sound also in the horns, and at the peak the trombones once more intone their sober strain, this time without the up-beat, and in urgent succession. This passage has a brief but pregnant epilogue. Against a long series of cadencing harmonies the trombones' phrase, now in the bassoon or the lower strings, and with an exquisite little word of comment from flute, oboe, or clarinet, brings the development to an end.

The recapitulation is deeply affected by this passage. For forty-eight bars it plays the main theme, just as it was before, but in undeviating *piano*. When a crescendo is at last allowed, it seems by contrast more exuberant than ever; and although the whole substance of the exposition is there, the listener's expectancy is kept alert. It is fully satisfied, moreover, in the electric Coda, *Più moto*, which ends with the opening theme (A), at first in the winds with sonorous leaping C's in the strings, and at last in all the strings *unisono*, with harmony in wind and brass for alternate phrases.

Beethoven, reading some of Schubert's songs on his deathbed said, "Truly, Schubert has the divine fire in him!" What would he have said to such a work as this?

If the first movement is the outer world, as Schubert knew it, the second (*Andante con moto*) is the inner sanctum. Poets know this place, and have often tried to tell of it, but few have revealed it as Schubert does here. For this is no garden of sentimental delight, nor any retreat where the wounds of the soul are nursed. It is the place where poesy was born. Schubert takes you to its very cradle, and while you are within, you too, to your utter amazement, are made a poet. You step gently as you enter, for this is holy ground; but your awe is not restraint, for in this place the soul is free. Something like an oboe begins to sing a kind of celestial folk song; there is an even gentler second strain; and to all this a whole choir presently ejaculates loud assent. (The soft, entering tread of the basses is shown above at D; the oboe's song, at E.) Over and over this responsive chant resounds; it alternates with other verses of the oboe's song, and at last it fades almost to silence. But this is only that you may hear the voice of Saint Cecilia who, assuming the tone of the violins, sings ineffable things, gentle beyond the experience of man. (Its beginning is shown at F.) This song, too, grows in volume, and again there is loud antiphonal assent. A moment of ecstatic contemplation ensues which is lost in the liquid notes of the horn against incredulous chords in the strings.

Much of what you have heard thus far now comes again, but with enrichments of an incredible delicacy. It evokes a similar acclaim, which, at the climax of the movement, becomes a veritable paean. There is a whole bar of silence; then the strings begin to pluck hesitant chords, and the 'celli sing a marvelous strain in approach to what we called the song of Saint Cecilia, now in A major, in the winds, and accompanied by a quiet counterpoint of incessant sixteenths in the strings. The Coda reverts to the first theme, or rather to fragments of it, between which there is one interlude, made on the sixth bar of Quotation E, that contrives a wonderful refreshment merely by removing the dots in the second and fourth beats.

The Scherzo leaps with life. It is as full of abandon as the *Andante* was of ecstasy. The beginning is sturdy — indeed, if the vigor of the first bars were maintained, the piece would appear plebeian. But for the most part this note is subdued to a kindly and pervasive humor. But there is also a note of exuberance — a soaring strain that suddenly emerges in the violins and is wonderfully imitated, two bars later, in the 'celli. All the

while, the figure of the main subject (Quot. G) chatters on in the winds, against the violins' theme (Quot. H); and when the imitation is finished the strings in unison sweep up and down in wide arpeggios while the main theme grows to an emphatic end.

The second section begins abruptly in A flat, and the winds invent a variant of the main theme that would suffice an ordinary composer for the substance of the whole section; but this only fires Schubert's imagination the higher, and he soon finds quite a new strain, completely bewitching, that seems like the glowing face of some delighted dancer whom you watch for a little, but who is soon lost to sight on the crowded floor. For the other tunes come back — the sweeping arpeggios and the imitations and the jolly chattering, to round out the long dance.

The Trio is much more subdued in character, and is much less varied. Its tunes, throughout, are in the winds, and they sound a note that by contrast with the Scherzo seems almost wistful. The strings are kept consistently to the role of accompanists. You may wonder why so much of this mood is presented; but when you find yourself able to experience the whole Scherzo again, by virtue of this long relaxation, you will understand.

The Finale is surely the most electric march music that was ever put on paper. At the outset, a jerky phrase — an obvious variant of the bracketed bar in Quotation A — galvanizes us into action. There is a good deal of this, but when the real theme comes (it is shown at I) we are treading on air. It carries on without thought of fatigue, getting occasional galvanic shocks from the preparatory strains, and ends in G with a shout. Then, after two bars of silence, the horns, reiterating four D's, start off another march tune, less excited than the other, but in the end more compelling. Too long to quote in full, it is suggested at J, together with the eight bars that at length end it and start the development section.

Here, however, the tune has a continuation that almost exactly resembles the strain in Beethoven's Ninth Symphony that is set to the words "Daughter of Elysium." Robert Haven Schauffler makes much of this; but the phrase is so short and continues so naturally the theme of which it is made to form a part that we cannot believe that Schubert was even conscious of the similarity. There are imitations, very unobtrusive, on this theme, which continues for a long time in unbroken *piano*. But suddenly there is a swift crescendo, and the second theme, with its four proud initial D's, sets off a very chaos of excitement, with imitations shouted out by various groups all over the orchestra.

The excitement dwindles, at last, on the same thought. But in the midst of it we begin to hear the "tum-ta-*tá*" of the opening motive, on leaping octaves of G, and it is evident that the recapitulation is coming. But a sudden harmonic shift brings it in in the colorful key of E flat, instead of the expected C major. The main theme, approached by more variety of modulation than before, first appears in G minor; but its continuation is also frequently modulated. The second theme, however, returns in C, undergoes the same climactic strain as before, and dies away in the same reverberations.

But now, with a sudden plunge into D minor, stealthily, in step after upward step, the swaying curve that follows the D's of the second theme, together with the galvanic jerk of the opening, begins a long and all but unendurable crescendo until the four exultant notes — now harmonized fully, now in their bare might as four tremendous *unisono* C's — alternate with each other in a fury of exultation. Death must be near the man who dares to make music like this.

Symphony No. 8, in B minor (*The Unfinished*)

Although it was written in 1822, this symphony (which Schubert also never heard) was kept at Graz owing to a variety of circumstances too intricate to rehearse here and was not discovered until the 1850s. It was thus the eighth to be presented to the world, and has been too long identified by its wrong number to make a correction possible.

Considering the pace at which Schubert composed, it can hardly be said that he had not time to finish it. There are nine bars of a Scherzo that was intended to follow the Andante (an idea which Dr. Tovey thought altogether suitable), but the work was never taken up again. It is doubtless futile to speculate about the reasons; nevertheless it is interesting, and my own notion of the reason being different from most, I will indulge myself.

After long obscurity, Schubert had come to sudden fame when the printing of the *Erlkönig* started a spate of publication, outrageously ill-paid but gratifying to the very unworldly composer. Songs were what the public chiefly demanded, but Schubert had come to feel that his genius entitled him to strive for something more than mastery of this one form. His friends were doubtful of his ambition to master instrumental composition. Even Josef von Spaun, his friend since their days at the "Convikt" school, believed he would never reach the heights in this field.

This distrust (intensified, perhaps, by the fact that he almost never

heard a decent rendering of one of his instrumental pieces) may have been contagious, and have affected his judgment of the symphony. He may have been dissatisfied with it. Or he may have left it to cool for such a time that his inspiration could not be revived. Either of these explanations will serve, in the absence of any known facts that will support or refute it.

But there is a third possible explanation — the most improbable-looking of all, and yet, to my mind, the most satisfying. Did he perhaps discover that the symphony *wasn't* really unfinished — that the slow movement formed a sufficient and appropriate counterpart to the first and left nothing more to be said?

Beethoven, in several piano sonatas (Opp. 53, 54, 78, and 90; Op. 111 in C minor was written in the same year as this symphony and may have remained unknown to Schubert) had shown the sufficiency of the two-movement form for the piano sonata. But in all these, except Op. 111, there is no high antithesis between the two movements. The second is the complement of the first, whether in design or in substance. Did Schubert, perhaps to his own surprise, discover that his symphony needed no completion?

This proposition can be sustained only when the ground of the argument is that of the character of the movements, for to consider the problem merely as one of design will give no answer. Analysis of the character of the music after the fashion suggested in my "Word to the Reader" seems, however, to support this view. This is not the place for an extended argument, but the reader may draw his own conclusions from such comment as will be made.

That the "subject" — and perhaps the origin — of the symphony is a mood is manifest in the somber phrase in the basses with which it begins. (It is shown at A, below.) No one would venture to name this mood; but you will agree, at least, that the phrase is not joyous, and that any word that described it would imply depression. It is evident, at any rate, that the last three bars of the theme — the mere continuation of the low F sharp — while they "say" nothing, do sustain and deepen the mood that has already been expressed. And to find anything incongruous with this mood in what follows is not to be expected.

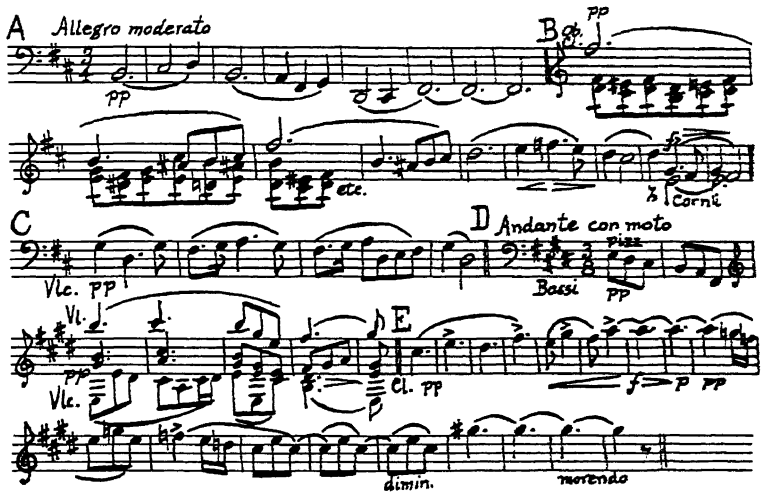
What follows, therefore, is a little figure, still indefinite in suggestion, but appropriate to that sense which we have precariously named depression. And when the oboe and clarinet at last begin to sing (their melody, with a hint of the preceding figure is shown at B) you will feel with a

certainty that is an equivalent of knowing, that a mind, actuated by emotion of this sort, is portrayed in action. Even this portrayal, definite as it is to the ear, it is impossible to name. But that is not because we do not know what is portrayed. If we ventured the word *melancholy*, it would doubtless be found, in a measure, appropriate. But again the word does not define the music. Rather, the music defines the word — and defines it so precisely that in its ordinary conversational sense the word is grossly insufficient. And when we hear the little outcry of the horn, echoing the last phrase of the theme, the heightened sense of the music dulls even more the sense of the word. We find, also, as the music goes on, that the repetition of the theme, exact for only four bars, seems by that outcry to be rapidly impelled to an intensity almost violent.

Immediately after its climax, bassoons and horns now make smooth transition to G major, in which key (instead of in D) the second theme at once appears in the 'celli (Quot. C). This theme is often overplayed.* Kept at the prescribed *pianissimo*, you will find it the true complement of the first theme, ineffably if not intolerably revealing the pathos of which Arnold spoke. That Schubert was here speaking of reality seems to us to be evident in the further course of this theme. It breaks off, unfinished, to be followed by a sudden hoarse outcry of the whole orchestra; after the outburst, its third bar is developed to a pitch of high agitation; and, once more calmed, this theme forms the close of the exposition.

The development recalls with meaning — since we have all but forgotten it — the opening somber theme, now in E minor. It no longer remains stationary at the fifth bar, but is led downward in long notes to an ominous depth and to the obscure and bitter harmony of the augmented sixth — a chord which for Schubert was almost a leitmotiv of pain. It proceeds to a straining crescendo and to emphatic reiterations of a three-note phrase that is the inversion of the first three notes of A. Little by little the notes are shortened ("diminished"), and the outcry that follows, even though it subsides at once, is terrible. Twice more, after little interludes of mere syncopated harmonies, the outcry returns. And now the main theme, with the force of the whole orchestra, reveals the extent of the tragic impulse that was present from the beginning. Its stark energy is

* Nor is this the only injury that has been done to it. One of our most prosperous composers of comic opera saw fit, some twenty years ago, to turn this inimitable expression of mingled timidity and joy into a sentimental, quasi-Viennese waltz. It cannot be denied that the waltz had its charm; but the composer must have possessed the intuition of an ox, else he could never have committed such a desecration as this.



Schubert, Symphony No. 8, in B minor

without harmony save for the pedal note E that heightens its force. Then, against its first four notes, the fiddles take up a disturbing figure of sixteenths that climbs to greater heights as the imitations continue; then the third and fourth bars of A, with the three quarter-notes incisively staccato, contend mightily with each other in different sections of the orchestra, with a driving dotted rhythm accompanying in horns and trumpets; and the culminant chord fades suddenly in little phrases (again, the first bars of A but now inverted) that in spite of momentary violent protest sink into futility.

On this note the recapitulation begins (with theme B). The discourse is somewhat abbreviated, and the second theme appears in D major (instead of in B major, as the rule would provide); but aside from this there is no alteration of importance. The Coda is brief but eloquent — all on the opening theme.

The slow movement (*Andante con moto*, 3-8 time) is in E major. There is a curious discrepancy between the unhurried motion of the music and the actual rate of motion of the rhythmic beats; for if the two movements are compared as to their rhythmic rate, it will be found that the beats are almost identical. Although the music *seems* much slower, this fact of identity is doubtless a part of the reason why the slow movement seems so natural a sequel to the first. The E-major key, also, is so stable in feeling that one has the impression of having emerged out of a long dwelling on the dominant into the true tonic of the music.

Instead of a high contrast in character, also, this movement seems to present a kind of complement to the other. It would be still harder to find a name for the feeling-tone than it was with the first movement; yet to the musical sensibility the relation seems indubitable. The music portrays much the same state of mind, only at a more placid level.

The main theme has two parts. There is first the pizzicato descent of the basses, scalewise save for one missing note, from tonic to tonic, and every note on a beat of the bar. It makes no pretense to compulsion, and yet its finality has in it a hint of the inexorable. Neither do the simple harmonies in horns and bassoons either mitigate or enhance this suggestion. Next there is the placid-looking melody in the violins, gentle and unhurried and supported by a warm line in the 'celli—yet not really happy. This can be most clearly seen in bar 14, where the diminished third (the inversion of Schubert's favorite augmented sixth) strikes the most significant note in the theme. The placid arpeggio that follows merely evades the tension; it does not escape it. (The two parts of the theme are shown at D.) Nor does the repetition of the violin phrase an octave lower and with a modulation to G alter the essential mood.

Suddenly a wholly unanticipated force bursts out. The inexorable rhythm of the basses (now bowed, but still staccato) supports a melodic phrase strangely like that at A in rhythm, but different in contour. It subsides into the original form of A, but now in the winds, and the 'celli and basses pluck two downward octaves of their heavy scale.

All alone, the first violins now sound G♯, leap up an octave, and descend on the C-sharp-minor triad. The adjacent strings join them in syncopated chords, and the clarinet then begins a lonely tune, all on a succession of upward thirds (Quot. E). It holds its highest note, A, while the harmonies shift, beneath it, until it becomes the third of the F-major chord; then, just as warmly, it modulates back to C sharp minor. The oboe begins the same tune in D flat major; and perhaps because the minor key has been escaped from it now has an almost happy figure that replaces the enharmonic modulation of the clarinet.

Then there is another forceful outburst—a strongly rhythmic phrase of upward-leaping notes which, once started, is excitedly accompanied by the middle strings in thirty-seconds. This, at a high peak of intensity, is suddenly broken off; the syncopated harmonies begin again, and the basses and first violins make a dialogue in imitation on the somewhat altered second theme.

This is really all the matter in the movement. With little alteration of

its substance, save for modulation that brings back the second subject in A minor, but with many changes in orchestration, all the music thus far is repeated. The unaccompanied octave-leap of the first violins, impressively alternated with the beginning of the main theme, brings a close in which the pizzicato bass speaks the last word.

It is not in its design, which after all hardly departs significantly from the conventional pattern, that this symphony leaves the classic for the romantic domain. It is in its subject that it does so — a mood or state of mind hitherto only hinted at in musical fragments and episodes, such as the incredible Introduction to Mozart's C-major quartet. Neither Beethoven's Seventh nor his Eighth Symphony lacks the romantic tinge, but neither one is wholly colored by the romantic attitude.

Beethoven's two-movement sonatas, on the other hand, approach much more nearly to the romantic character. Opus 90, indeed, is far on the road toward that subjectivity which is ordinarily the mark of romantic thought. Can anyone imagine without cringing what that sonata would have been like if another movement had been added? And would not the mighty *Waldstein* have been spoiled if he had insisted on retaining the *Andante favori* in place of the *Introduzione* which, in effect, makes that great work a two-movement sonata?

Similarly, if you try to imagine the effect of a Scherzo and a Finale added to this symphony of Schubert's, I am sure you will find it impossible. And I suspect that Schubert, with all his imagination, also found it impossible — for the excellent reason that he had made the first two-movement symphony in the world.

Overture to *Rosamunde*

For at least a century and a quarter, Vienna had the reputation of being the musical capital of Europe. Until the Holy Roman Empire was abolished by Napoleon, it was also the capital of that ambiguous political institution, whose patronage of the arts was often as unfounded in true comprehension as was its imperial sovereignty in any true relation to its subjects. If, as Voltaire's epigram put it, the institution was neither holy, Roman, nor Empire, its capital (to judge by its behavior toward its musical geniuses) was neither the cradle nor the asylum of musical art, but only a temple from which no one had thought to drive out the money-changers. Mozart and Schubert starved there — if not for food, at least for the spiritual nourishment that keeps an artist's soul together. Beethoven, who would have been a great man in an empty desert, watched

his early popularity wane before the allurement of a Rossini and regained it, momentarily, with what was probably his worst composition, the *Battle Symphony*. Three decades of Strauss waltzes bridged a gap that was at length filled by Johannes Brahms and Hugo Wolf, to neither of whom, until their names had become famous elsewhere, did Vienna say, "Hats off, gentlemen, a genius!"

More than any other of these men, Schubert lacked the skill of self-advancement. He was therefore the most ignored of all. That does not mean, however, that he suffered more than they from the capital's indifference. He was apparently "incapable of his own distress," taking the scraps of good fortune which befell him with such gratitude that it may be doubted whether he was conscious of neglect. Certainly he was not so when the illumination of his own genius was upon him; and this, to judge from the volume of his compositions, must have been during most of his waking hours.

The theater allured him, as it does almost any artist. He composed two full-fledged operas, *Fierrabras* and *Alfonso and Estrella*, which he never heard, and which, indeed, have never kept the stage. Of the plays for which he wrote incidental music, the most nearly successful was *Rosamunde, Princess of Cyprus*; but it fared little better. The book was by that Baroness von Chezy who is pretty generally charged with the failure of Weber's attempt to make grand opera out of her *Euryanthe*. *Rosamunde* is a tale so romantically extravagant as to repel the general sensibility even in the rosier days of romanticism. But Schubert's music nearly saved the piece, and although it was forgotten in Vienna as soon as the play was dismounted — after two representations — it has delighted the hearts of music lovers ever since its rediscovery by Sir George Grove and Sir Arthur Sullivan in 1867.

When the piece was first performed, on December 20, 1823, the Overture had to be repeated, even though the whole orchestral score had had but two hours' rehearsal. Schubert was compelled to acknowledge the applause at the end. There are, besides the Overture, three entr'actes, two pieces of ballet music, which are as charming as the Overture, a "Shepherds' Melody" for clarinets, horns, and bassoons, a wonderful Romance for soprano solo, and three choruses, one of which, sung by shepherds and huntsmen, had to be repeated. And all this music, except the Overture (which Schubert had composed for *Alfonso and Estrella*), seems to have been written in five days.

SCHUMANN

Symphony No. 1, in B flat major (*Spring*), Op. 38

UNTIL 1840—that is, for about ten years—Schumann composed exclusively for the piano.* He had been a rather indifferent student of theory under Heinrich Dorn, but he had really absorbed more than his teacher realized. His indifference was not wholly a disadvantage, however, for it kept his imaginative powers fresh while his hand was acquiring mastery. And he was learning from Bach that polyphony—the independent movement of the voices in a composition—imparts a singular force to the chords that result from the combination, even though these may be in themselves quite ordinary chords.

In the year 1840, the year of his exasperatingly delayed marriage to Clara Wieck, he suddenly turned to the composition of songs, and wrote almost a hundred and fifty of these in that one year. Here, and again without hampering his imagination, he discovered how much polyphony, in the subordinate portions of a texture, can contribute to the vitality of a melodic thought. And without other preparation he turned, in 1841, to the composition of symphonies.

He had given but slight attention to the problem of the sonata form. Only three of his first thirty-seven works are sonatas, and only one of those (that in G minor, Op. 22) is wholly successful. The first Symphony

* There was, indeed, an early symphony in G minor which until recently has been merely mentioned, or ignored, by biographers and critics. And there was a later attempt, uncompleted, in C major, which Dr. Tovey thinks would have revealed the mysteries of orchestration if he had worked the problem out. The G-minor symphony has recently been studied by Gerald Abraham (*Musical Quarterly*, for January 1951).

is thus decidedly a maiden effort. As such, the work is astonishing. It is true that he had little realization of the problems of orchestration; but in spite of his inexperience the texture of this piece is so naturally orchestral that the score "sounds," for the most part, without the emendations that are required in the other symphonies.

Schumann himself called this a *Spring Symphony*. It was written — or rather, completely sketched — in four days: January 23–26, 1841. Swiftness of thought, rather than mere haste, is evident throughout. Only Schubert can show such unbroken continuity of inspiration. The source, or rather the immediate outlet, of that inspiration seems to have been a poem by Adolf Böttger. The verse runs something like this:

Thou turbid, heavy Sprite of Cloud
  That threatening sweeps o'er land and sea,
  Thy grey veil covers instantly
Heaven's shining eye as with a shroud.
Thy foggy bank rolls up from far,
  And night obscures the star of love:
  Thou turbid, humid Sprite, why prove
To all my happiness a bar?
Why summon tears to wet my face?
  Why hide in shade my soul's true light?
  O turn away and take thy flight —
Down in the vale Spring comes apace!

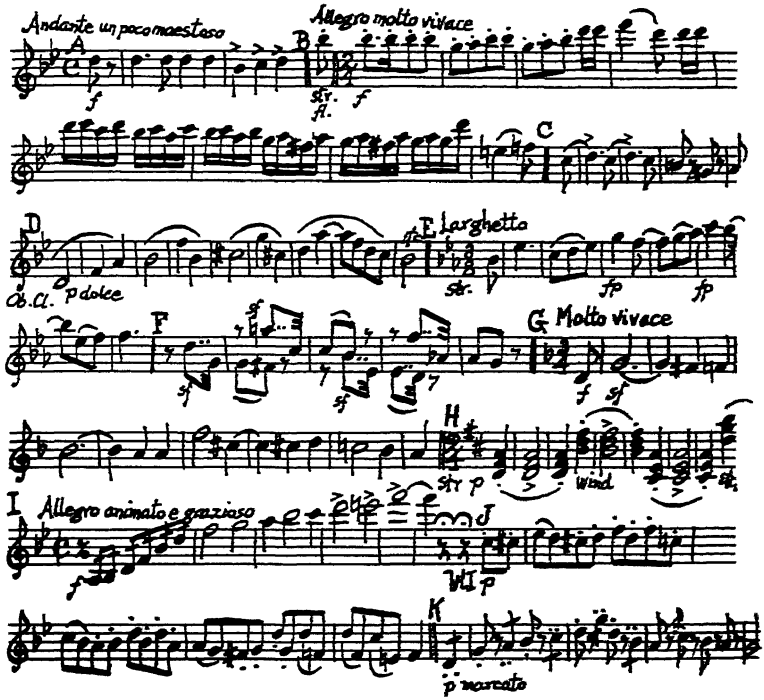
Schumann's music is far more imbued with the sense of spring than is the verse, which even in the original is rather pedestrian. It opens with a sturdy motive in horns and trumpets which is quoted below at A, along with the other themes of the symphony. You will see that this theme is an expanded form of the opening of the main theme (Quot. B), except that it is a third higher. (Schumann originally wrote the notes B♭-G-A-B♭, as in the theme, not realizing that G and A, not being "natural harmonics" on the B-flat horn, made a very unpleasant tone when blown *forte*. It is too bad that he made the change, for horns and trumpets with valves, able to play these notes, were soon available everywhere.)

This motive has, and is expanded with, a force perhaps hardly suggestive of spring. (Was the Introduction added after the main movement had been conceived?) But at bar 15 the force is suddenly subdued; the rhythmic figure of the first bar is supported by a quiet pattern of eighth-notes; these soon become triplets and then are accelerated joyously to initiate the *Allegro molto vivace*. It is in B flat major, 2-4 time.

The three upward-tending notes of the motive now sound resilient

(where before they were ponderous), and after two attempts they reach a high F, descending therefrom in a delighted little figure of sixteenths. Various slight alterations of the main motive suffice to make transition to the second theme, which begins in D minor in clarinet and bassoon but soon reaches its proper key of F (see Quot. C). Against the continuing strain the sixteenths of the accompaniment become more animated. The closing subject (not illustrated) is a rising scale, largely in the rhythm of the opening motive, and with the climax of this the exposition ends.

The development reveals Schumann's inveterate tendency to become obsessed by a rhythmic motive. Here, it is the opening motive, which is maintained for forty-eight bars, after which the second strain of the main theme appears in B minor. The main motive is soon returned to, however, and it is now enriched by a new and singularly vital phrase (shown at D) which is combined with it. The culmination shows the main motive in augmentation, and for the first time in the development section the descending strain which completed that motive in the Introduction appears again.

This impressive statement substitutes for the conventional return to the

Schumann, Symphony No. 1, in B flat major

main theme with which the recapitulation normally begins, and the dancing figure follows it. The reprise, although condensed and frequently altered as to key, is orthodox enough to require no comment. But there is a long Coda, *Animato, poco a poco stringendo,* which begins as if it might be wholly given up to excitement; but after an interesting augmentation of the second strain of the main theme there is a quiet but ecstatic song, perhaps distantly derived from that descending second strain of the main theme that has been so little heard. Note that the farewell to the movement has also the rhythm of the opening.

The slow movement is a great song — a song indeed of spring, but not so much of the season as of the heart. Its melody (quoted at E) just pours out, as did Schumann's lyrics of the previous year, unconscious of art and completely imbued with the affection that is its subject. The melody begins in the first violins, for warm sonority divided in octaves. Gradually the winds add a background, and when the strain has ceased, they emerge with a little interlude of recognition for its message, repeating it warmly in a contrasting key and always ending with the cadence of the song itself.

The 'celli, in B flat and with a more figurated accompaniment, sing the next verse of the song, but without repeating, as the fiddles did, its second strain. Again there is an interlude (see Quot. F), warmer than before, that brings the recognition to a climax; then horn and bassoon, with the oboe doubling in the higher octave, sing the third verse. The violins, at the same time, have a delicate figuration of the same tune, and there is a reminiscence of the first interlude, dying away. When all the motion has stopped, the trombones, hitherto silent, seem to bring the song once more, but they are really anticipating the Scherzo, which will follow without pause.

This new thought is at first of a vitality a little rude. It seems to begin in G minor, but it soon rectifies that deception. The second section of the simple minuet form is so smiling and gentle that when the first section returns to effect the conclusion the rudeness seems to have gone, though the vitality remains.

The Trio that follows is the first of two. It is in D major, 2-4 time, and is marked *Molto più vivace*; but it hardly gives the impression of greater speed, since there are only one or two steps to the measure, and these are taken in soft-soled shoes. As in the Scherzo proper, there are two repeated sections, but this time a little figuration is added, toward the end. (The themes of the Scherzo and the first Trio are shown at G and H.) The Scherzo, without repetition of its sections, returns. Then comes a

second Trio, in triple time, whose theme (not quoted) is a swiftly rising, and presently descending, scale. The charming Coda gains its substance from the first Trio.

In the last movement, the hastening spring of which Böttger's poem spoke has arrived. But the music speaks, not of external nature, but of the sentient heart — not of greenness or fragrance, but of the way we feel these things. There is first an exuberant upward flourish (Quot. I) whose energetic rhythm by and by will dominate the thought; then, without other preparation, the main theme of the movement (Quot. J), tripping upon as dainty a toe as ever danced the delight of spring. This theme is so infectious that it rules for thirty bars and echoes for a dozen more, before another phrase (K) begins to bounce. This is completed by H and dwelt upon; then a fragment of I returns and is completed by another phrase in the rhythm of H, and this completes the exposition.

Suddenly darkened, this phrase also begins the development. Then H itself, beginning in G minor and supported by long notes in the trombones, begins a sequential climb. But the phrase of H now becomes so excited that it leaps right out of its original scale pattern. It is still imitated, however, and achieves a lofty climax. For the development section there is a *piano* epilogue, out of which emerges a little cadenza for the flute, and this little ornament very charmingly brings in the recapitulation.

The Coda begins as did the development, but it uses the leaping derivative of H, and hastens its speed. Thus concludes what is perhaps not a very "intellectual" symphony; but for sheer charm it has few peers in all the literature of the orchestra.

Symphony No. 2, in C major, Op. 67

In this same year (1841) Schumann produced two more symphonic works — the Symphony in D minor, and the *Overture, Scherzo and Finale*, Op. 52. The D-minor symphony was a much less spontaneous and a more ambitious effort than the First. But he became fearful of its practicality, and withheld it from publication for ten years, so that when it was finally produced, in 1851, it was called the Fourth. The *Overture, Scherzo and Finale* — a symphony without a slow movement — is less ambitious, and was more immediately practical. Yet it is seldom performed. Dimitri Mitropoulos, however, gives it the attention it deserves.

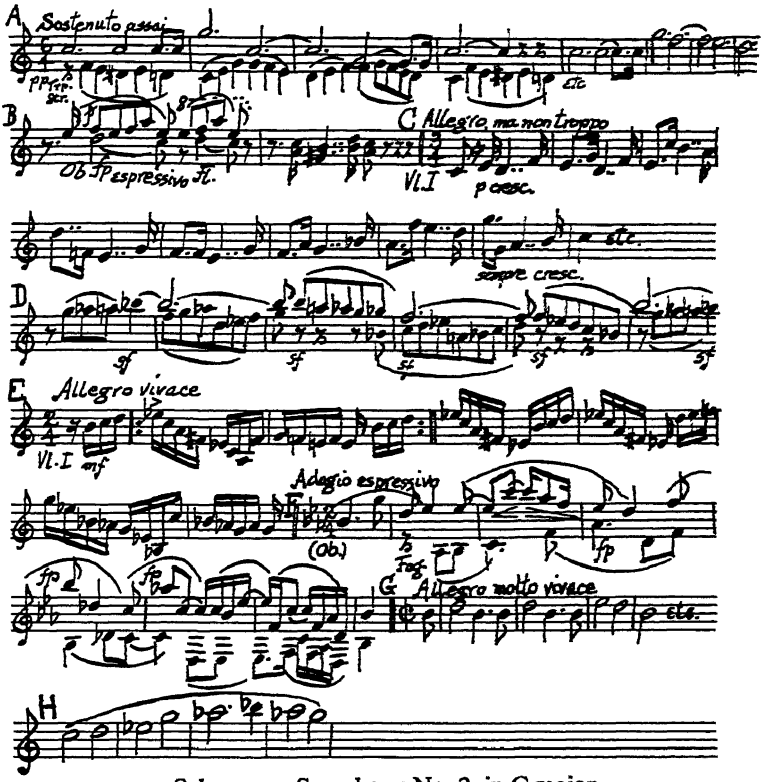
The abundant creative effort of 1841 was continued in the two following years, chiefly in the field of chamber music which was for Schumann also virgin soil. Then he went on into choral composition, producing *Paradise*

and the Peri in June 1843. In January 1844 he went with Clara on a tour to Russia, where she was made much of. Robert was ill a good deal of the time, and a little irked at being known merely as the husband of the famous pianist. They returned to Leipzig after four months. In August he had a serious illness, and it was decided that they should remove to Dresden, where there would be less music to hear. They settled there in December. His health was improved, and the Symphony in C was one of the ripest fruits of his recovery. It was finished in 1846 and was first performed by Mendelssohn at Leipzig on November 5 of that year.

The experience suggested by this music at the outset is far other than that of an encounter with spring. A stern motive in the brass, accompanied by a tortuous figure in the lower strings (shown at A, below), strains the tonality toward the subdominant, and gives to what might have been a note of high assurance a strong undertone of unrest. This unrest increases until the wood winds take the lead. In the second bar of their strain (quoted at B) there is an anticipation of the main thought of the coming *Allegro, ma non troppo* (shown at C).

For a thought so unmistakably in the major mode, this theme is curiously somber. A part of this effect is owing to the tense rhythm (it is that of a fast Sarabande), whose one-bar figure is repeated seventeen times; a part is also due to that same striving toward the subdominant that we noted in the Introduction. It grows to a considerable intensity and is at length departed from by a recall of that phrase from the Introduction quoted at B. This initiates the brief transition to what may be called the second subject, whose texture is shown at D. The fabric is obviously woven from the string accompaniment to the opening brass motive. The strain at length culminates in a broader sweep of melody, patently portending conclusion, but still derived from the weaving figure. The end of the brief exposition, in G, is a reversion to the main motive. The exposition is remarkably short, having but 104 bars, of which 49 are the Introduction.

The development is far longer than the whole exposition. It is mostly concerned with the weaving phrases already noted. The main theme comes in occasionally, but is mostly kept beneath the surface, where it vitalizes and sharpens the mounting tension of the more fluid substance. Since but two thoughts have been presented, one might expect that new material would appear in the development. But what was, in the younger Schumann, a dangerous obsession with a single rhythm becomes, in the more mature composer (the pupil of Bach), a means to the attainment of concentration.

The recapitulation presents the main theme at the highest intensity and continues so throughout, even for the second subject. Then, after a brief passage on the fluid figure, *piano*, the real Coda begins — again *forte*, and on the two themes. A new rhythming of the main theme appears, accompanied by excited figurations in the strings, remotely derived from

Schumann, Symphony No. 2, in C major

the earlier, more fluid substance, but all in the vein of an imposing peroration.

The Scherzo follows — clearly because the somber mood of the first movement demands a contrast in character that the *Adagio* will not offer. The time signature is 2-4 (*Allegro vivace*), but the conventional pattern of the Scherzo is followed, and, as often with Schumann, there are two Trios. The main theme is quoted at E. Since several of the earlier themes of the symphony will recur in the Finale, it may have been more than coincidental that the chief figure of this theme appeared in the first movement

(at bar 345) and that the four rising notes with which it begins are very nearly the beginning of the second theme of that movement (see Quot. C). The whole of the Scherzo proper is made from the motive quoted, save for a slightly contrasting figure, descending, first seen just at the beginning of the second section.

The first Trio, while maintaining the same metronomic beat, reduces the apparent speed by substituting triplet eighths for the hitherto incessant sixteenths, and this motion is still further subdued toward the end of the first section and also in the second. The whole Trio is very light-footed, so that the return of the Scherzo, after a sudden crescendo and now *f* instead of *mf* as before, is exciting.

The second Trio, although the beat is still unaltered, seems very leisurely in motion. This is, indeed, a song, rather than a part of a dance — a song of contentment, if you wish to interpret it poetically, and in high contrast to the excitement of the Scherzo. Neither has it the usual form of two sections. Its quiet theme, when taken over by the winds from the strings, is enlivened by a staccato counterpoint in the violas, and the theme itself is presently inverted in the basses. It is needless to quote either of the Trio themes. The first four notes of the main theme are interjected at short and shorter intervals, near the end, bringing the Scherzo back for a somewhat expanded and very lively conclusion.

The *Adagio espressivo* reflects, as Schumann wrote to Otten (who performed the symphony at Hamburg in 1849), something of his ailing condition as he took up the composition of the work. "I composed the symphony in December, 1845, while I was still half sick. It seems to me that one must hear this in the music. In the Finale I first began to feel myself, and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period in my life. That such tones of pain, in spite of all, can awaken interest, shows me your sympathetic attitude. Everything you say about the work also shows me how thoroughly you understand the music; and that my melancholy bassoon in the *Adagio*, which I introduced in that spot with especial fondness, has not escaped your notice, gives me especial pleasure."

The theme (quoted at F) first appears in C minor in the strings. The oboe repeats it at once, in E flat, and it is here, surely, that the "melancholy bassoon" adds its enriching note. (To show the bassoon phrase combined with it, the theme is quoted in E flat.) A vivid contrast is offered by the second subject, in the horns — in essence two simple chords, approached by a rhythmic octave leap from far below. But this new note is lost in the

ensuing development of the main motive, which to one hearer recalls Goethe: "O heavenly tones, mighty and gentle, what would ye with me here in the dust? Sound otherwhere, to men of softer heart; I hear your message, but my faith is weak." A complex weaving of strings leads to a return of the principal motive in the winds. The Coda is gently melancholy, but it is clarified in the C major of the quiet end.

The Finale (whose theme is quoted at G) seems to arise out of the faith that wavered in the *Adagio*. The theme, after an opening flourish, begins on the dominant in the winds and brass, but settles into C major after four bars. A new phrase, formed of a rising scale and imitated in the strings, adds activity. The unbroken *forte* ends, and more fluid motion appears in a figure of running eighth-notes; and against this there will soon be heard the theme of the *Adagio* (Quot. F) in violas and 'celli, oboe and bassoon. The flowing figure that follows hints at the one that accompanied the brass motive at the opening of the symphony.

The march then returns, ending in G. After it, instead of before, comes the opening flourish, now slightly extended by the four rising sixteenth-notes (shown at D) which form the opening of the Scherzo, and are here augmented to half-notes. The swift scale figure of the introductory flourish is now developed in highly dissonant dialogue, and the four-note figure, very powerful in its augmented form, ensues. Then the clarinet sings an inversion of the *Adagio* theme, and this is dealt with for some time. Other less obvious derivations from earlier matter follow, and after two expectant silences there appears a new theme (Quot. H), at first only quietly exuberant, but filled with an intimation of triumph. (Something very similar to this tune fulfills a similar purpose in Schumann's Piano Quintet in E flat.)

Against a slightly altered version of this theme the horns and the trombone now quietly intone the brass motive of the opening (Quot. A), and a gradual crescendo begins. The rhythm, for half the orchestra, becomes 3-2 against the 2-2 of the rest; the new motive (Quot. G) is chanted in imitation between winds and strings; and the whole fabric thus reaches a sonorous, highly declarative conclusion.

Symphony No. 3, in E flat major (*Rhenish*), Op. 97

What is called the Third Symphony was written in 1850, at Düsseldorf, whither Schumann had removed to assume the post of Director of Municipal Music — a post just vacated by Ferdinand Hiller. The joyous Rhineland, more celebrated by the German poets than any other region

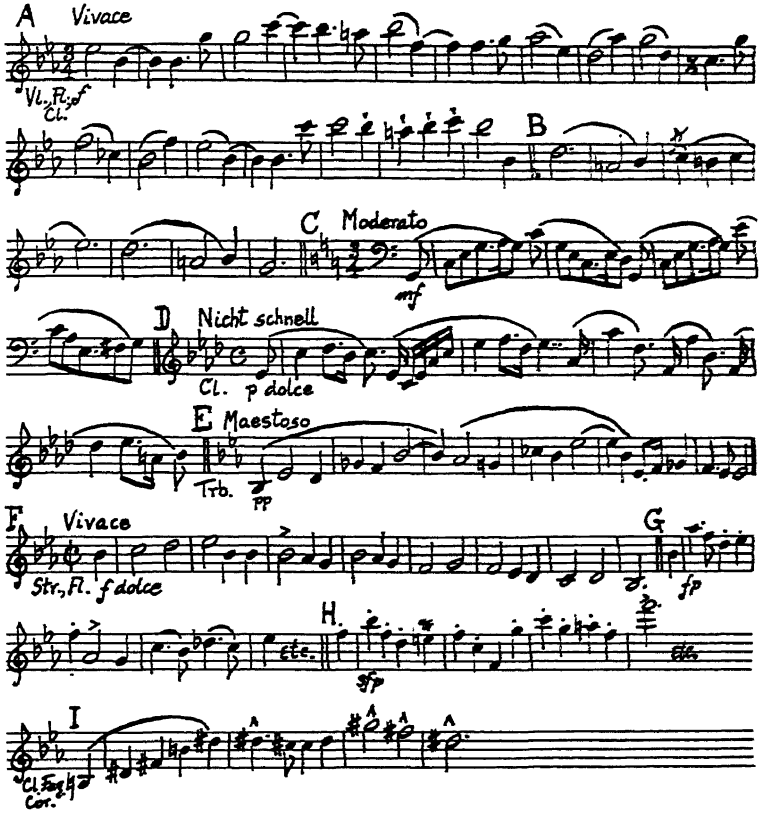
of their country, made a deep impression on the composer. The title of the work, the *Rhenish Symphony*, reflects this impression in general; but the music relates also to Schumann's visit to Cologne, on September 29, 1850, where the view of the Rhine and the Seven Hills, but more especially the great Cathedral, set going in his mind the idea of the piece.

"The folk element was intended to predominate," he wrote to Wasiliewski, "and I think I have succeeded in this." (We shall find the music, at least in large part, to bear out this opinion.) To the fourth movement he originally prefixed the direction, "In the character of an accompaniment to a solemn ceremony"; and this is supposed to have reference to the occasion, witnessed by Schumann, of the exaltation of the Archbishop of Cologne to the rank of Cardinal. But Schumann later erased this direction, remarking, "One should not reveal one's heart to the public; the general impression of an art work is more effective. Then, at least, they do not make any distorted comparisons."

The first movement opens without preamble on the jubilant note quoted at A, below. The theme is of wide spaces and generous altitude — a song, rather than a conventional theme for symphonic development — that should flex the imaginative muscles of the stolidest hearer. Here, for a moment, appears the Schumann of the middle 'thirties. After the long theme is repeated in basses and horns, there begins an excited interlude, still wholly in the mood of the opening. Then the great song returns, still in E flat, and with most of its substance in the brass, to complete the long period of seventy-three bars. The substance of the interlude also forms the following transition to the second theme (Quot. B). It enters in G minor, but soon attains to its "proper" key of B flat. A shortened version of A interrupts the discussion of B, and again precedes the obviously cadential figure that forms the closing subject.

The development begins, *fff*, on the figure of the interlude. The main theme is deserted, the discourse being mostly on the second theme, relieved by a new episodic melody whose bass is almost an exact inversion of itself. Leaping octaves, which were an occasional feature of the exposition, and which here suggest the rhythm of the main theme, accompany.

After almost a hundred bars the main theme reappears, in the bass and at first in A flat minor, *p*; then, in immediate high contrast, in B major, this time almost complete. The same procedure follows, in B flat minor and F sharp major. The rest of the very long development (226 bars) is without striking incident.

The recapitulation is considerably shorter than the exposition, but has

Schumann, Symphony No. 3, in E flat major

the same general contour. The conclusion is a little rhetorical, although the main theme is reaffirmed with real force.

The Scherzo follows — this time, not for relief from somberness, for the first movement is of a true exuberance, but because Schumann now begins to project what he called the folk element. The theme is an alteration of an old *Rheinweinlied*, whose plebeian text begins, *Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen* (As if we were five hundred sows, we're cannibalic jolly). The tune (shown at C) begins in lower strings and bassoons, and sounds indeed like the slightly wine-tainted chant of a crowd of good fellows. It rises at once in register, soon attaining the high soprano of the violins; but the impression given by the low beginning is not lost.

A scampering little figure of sixteenth-notes ensues, which forms the contrasted beginning of the second part of the Scherzo proper. The figure

at first suggests the main theme; but that theme, which usually reappears in full at the end of the section, is at the end merely hinted at. The Trio is another quiet song in A minor — now more Schumannesque than folklike — which continues throughout over a pedal C. The mediant (the third note of the scale of a key) is a very exceptional choice for such a pedal. It gives an interesting ambiguity of key between A minor and C major.

The Scherzo does not return in its original form after the Trio. Its theme does return, differently orchestrated; but it alternates with a phrase from the Trio that gets as much attention as the theme itself, and the epilogue is developed ingeniously from matter that is both old and new.

The third movement (*Nicht schnell*, Not fast) is again of a popular order, but this comes from the congenial living room of a modestly well-to-do family rather than from the wine room or the street. Its theme (Quot. D) is of a warm and rather obvious sentiment, saved from banality by a beautifully appropriate accompaniment. Clarinet and bassoon announce it, and the violins have the continuation, in which a little rise of four chromatic sixteenth-notes, very fluid, is conspicuous. There is another phrase which offers relief rather than contrast. The song comes back in the clarinet, much more lightly accompanied than before. The whole charming piece comprises but fifty-four bars.

With the fourth movement we go from the home to the church. The music is hardly concerned with external glory — even that of a Cardinal at his installation; its vision is distant and its absorption complete. The key of the piece is E flat minor, although Schumann uses the three-flat signature of the major key.*

The reverent theme, intoned by the trombones, hitherto silent, is quoted at E, together with its pendant in the strings. It will be seen that there is much insistence on the upward fourth, which appears five times (twice, diminished), and with only one note (the A♭) not involved in that interval until the descent, which also begins with a fourth. The fourth became, in the organization of classical harmony, a kind of feigning dissonance; but it lacks the sensuousness of the sevenths and the harshness of the seconds. Schumann makes the most of this soberer tension. The ensuing string phrase is but a commentary on the theme, which is not otherwise departed from. This phrase also forms a counterpoint when the theme shortly appears in 3-2 time, in remarkably close imitation, or stretto, in three voices. Here the pupil of Bach appears as a worthy disciple.

* Curiously, the clarinets have four flats at the signature — the indication of the real key of the piece in their transposition.

The time thereafter broadens to 4-2. The string phrase, which in fragments had accompanied the stretti, becomes an elaborate figure, vitalizing the theme and bringing about an impressive homophonic close, somewhat as Beethoven does for the fugue in the piano sonata, Op. 110.

The Finale, to which the cathedral scene is usually regarded as a prologue,* is the most perplexing in structure and effect of any movement in the Schumann symphonies. We have certainly left the church, but we hardly know where we are or what we are intending. The ordinary position of a main theme is assumed by a firm but not very characteristic melody (Quot. F) that is at once repeated but thereafter seems to have disappeared. What we shall take for a transition figure follows (Quot. G) but this receives far more attention than the main theme. Its first form solidifies at length into what might be seen as the second subject of a sonata form (Quot. H). After some rhythmically vigorous march steps, which pause for the entrance of the figure of eighth-notes that accompanied the stretti in the cathedral scene, this phrase is developed in loose *fugato*, which unexpectedly eventuates in another new theme (Quot. I), only to return to the figure marked G, and finally, by that route, to a restatement of the main theme — for the first time since the beginning — in a position that suggests unmistakably a recapitulation.

Now the matter described above returns, somewhat condensed. But after a time we shall feel indubitable preparation for something imposing, and that "something" is the return of the cathedral theme, now in E flat major and again in stretto. At length a vigorous recall of a part of the main theme of the first movement, also presently in the horns, diminished, rises to a resounding flourish, *Più vivace.*

Dr. Tovey denies emphatically that this symphony shows anything of Schumann's failing mental powers which, in 1854, were quite overthrown. But I cannot help feeling that the genius which shines out at the beginning is here distressingly dimmed.

Symphony No. 4, in D minor, Op. 120

We have seen that what is known as Schumann's Fourth Symphony was really his Second — written in 1841, after the First, and withheld from publication because of the composer's dissatisfaction with it after the

* Schumann does not expressly indicate this conjunction, but, as Dr. Tovey remarks, if it is observed, "the final quick movement will become intelligible as the natural and almost lyric reaction to the awe inspired by the Cathedral." Even so, lucidity is hardly attained.

first performance on December 6, 1841, at Leipzig. The greatest changes seen in the later version are in the orchestration, which Brahms first of all, and later many other critics and conductors, have felt to be unfortunate. I can here only say that the tonal texture was lamentably thickened by needless doublings. Brahms, against the wishes of Clara Schumann, was instrumental in having the earlier version published, in 1891. The usual plan followed by conductors like Weingartner is to make a judicious adjustment between the two. For our purposes, however, the version published in 1851 will be followed.

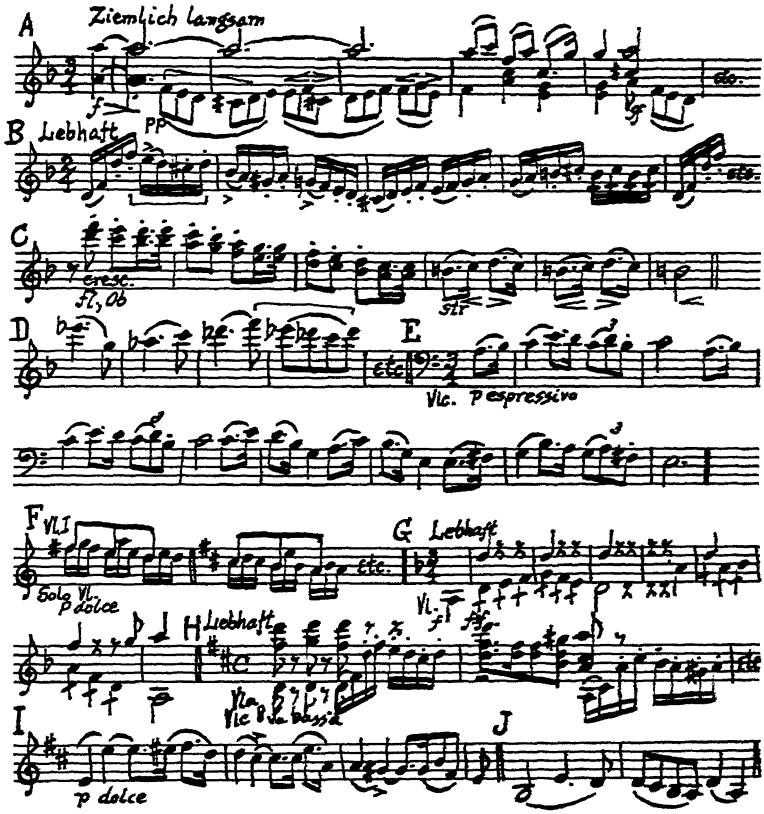
It is at once evident that we go back, with this work, to Schumann's early artistic manhood. The effort is far more ambitious than that of the *Spring Symphony*. And since ambition seldom takes the form of meek submission to authority, we may expect to find many departures from the orthodox pattern — departures dictated, not by a mere striving for novelty, but by a new vision of the purpose of the symphonic discourse.

Schumann dons no artistic *bonnet rouge* as he begins. He merely has a new purpose, and is trying to make such adaptations of the conventional form as may be needed. His beginning, indeed, displays no hint of departure, whether in form or vocabulary, from the conventional manner. And it is only as the music proceeds that we find familiar features absent, and have to adjust our minds to that absence. We first hear what is palpably an Introduction, which presently swings into the *Lebhaft* (Lively) first movement proper. If we are acute enough, we shall see that the main subject is derived from the slow-moving figure in the strings at the very opening (see Quot. A, below). Its continuation beyond the figure is new, but that is no great burden to understand, and the theme itself is no more obscure than that in the last movement of Beethoven's Fourth, to which it has a faint external resemblance. (The *Lebhaft* theme is shown at B.)

We expectantly await a second subject, and do not find it. The proper dominant key (F major) is firmly enough announced, but the figure of the main theme persists so conspicuously that we do not readily subordinate it to the little downward dance step that presently appears against it in the winds (Quot. C); and before we know it, the end of the exposition has been reached on an obviously cadential phrase that is still closely related to the main theme.

Thus the whole exposition is really devoted to a single thought. There is no tedium, however, since the whole section, including the Introduction, is but eighty-six bars long. The development is announced by a long

and heavy E flat, which sufficiently jolts us out of our former key-area, since this note turns out to be the fourth of the scale of B flat minor. But the former figure is resumed and it continues as if there were no other topic in the world to discuss. Underneath, the horns presently do interject a rhythmic hint of the second subject, and insist upon it until the winds announce a one-bar derivative for which the string figure, a bar later, stops in midflight. This derivative figure is soon developed into what will become the main idea of the last movement (Quot. H). (Another derivative will turn out to be an anticipation of the Scherzo, possibly accidental, since it recurs but once.) Out of this one-bar figure is constructed also a four-bar march rhythm which will reappear in the Scherzo (it is shown, in essence, at G).

This figure soon ousts the main motive altogether. Three expectant *fermate* (holds) on the last sixteenth of the figure announce the first high

Schumann, Symphony No. 4, in D minor

contrast in thematic material so far to appear — a heroine, if you like; at least, a patently feminine and warm-hearted impulse that would have seemed a wholly appropriate second subject if it had been interjected, along with the dominant key, into the exposition. But its entrance, thus delayed until all expectation of it has disappeared, gives it a dramatic significance that would have been quite lost if the conventional order had been followed. (It is shown at D. Note that the last five notes are in the pattern bracketed in Quotation A.)

Neither is there any hint of a recapitulation. If that had appeared it would have spoiled the drama even more than does Beethoven's recapitulation after the trumpet calls in the *Leonora No. 3*. Instead the modulations are extended, and the design of the new theme is presently slightly altered for a more affirmative emphasis, so that the key of D major can be established (on the virile second inversion of that chord),* and we enter upon the Coda of a singularly novel musical design.

Schumann, in his second version, prescribed a continuous performance for the whole symphony. There is, indeed, a moment for breath, but none for relaxation. The D-minor chord, singularly suggestive in its immediate lowering of the former D major and sustained for two bars in horns and winds, introduces the slow movement — a disarmingly simple Romanza. Its key, however, is A minor. The heartfelt little theme is sung by the 'celli, doubled above by the oboe — a shy and dejected little tune. (It is shown at E.) Hard upon this, and still in A minor, comes the opening figure of the symphony (Quot. A), shortened, and having the last bars of the Romanza for a meaningful cadence.

The long descent that completed this shortened version of A now forms a middle section for the piece. Its broad curve is beautifully figurated by a solo violin (Quot. F), and this figuration, in turn, will by and by be heard in quite a new context. Thereafter the Romanza returns, beginning in D minor and with Schumann's "melancholy bassoon" added to the singing voices, to bring to an end a piece as simple and eloquent as one of the *Scenes from Childhood*.

The Scherzo is once more in D minor, again following after a pause that is only an expectant silence. The beginning of the theme in the strings is clearly (and probably intentionally) an inversion of A; above this, unmistakably, is the march rhythm mentioned as preceding the lyric theme (D) from the first movement. The recurrence of phrases from the first

* Compare the beginning of the Coda in the first movement of Brahms's Third Symphony, which uses the same harmony of the tonic.

movement in the Romanza was evidence enough that Schumann's plan, from the beginning, was to extend the implications of his themes beyond the movement in which they first appear. Eleven years before the composition of this piece, Berlioz had introduced his *idée fixe* — a theme which recurs in all the movements — into his *Symphonie Fantastique*. The idea, even then, was not wholly new; but on this scale it did form a new contribution to the plan of the symphony. Schumann's plan is so much more comprehensive that one would think he should be credited with the first real unfolding of the "cyclical" type of symphonic structure.

The Trio, in B flat, is similarly a variant of the solo violin's figurations of the end of A in the Romanza. Both the Scherzo and the Trio recur, and there is no significant departure from the conventional form, although the close, on an expectant sort of dwindling in tone and motion, is clearly designed to enhance the brilliance of the Finale when it enters. The last chord is a minor-ninth chord on the weak beat, so that the Finale follows without any break at all.

This, however, is another Introduction, made of the substance of the Introduction to the first movement, and with a similar increase in speed. First comes the main-theme figure from the first movement (B). Against this, the horns interject a fragment (the last four notes of the upper figure quoted at H) of what was at first only a secondary feature of the first movement. Soon there is wide modulation and a brilliant flourish. Then these two (B and H, the latter of which also appeared in the Scherzo), with B definitely subordinated, come into sharp focus as the main theme of the movement (*Lebhaft*).

This theme has a sweeping pendant that need not be quoted. It forms the transition to the second theme (Quot. I), less incisive in rhythm but more exuberant in flow than the first. The dotted figure of the main theme reappears, leading to the closing subject — a long approach to A major whose rising harmonic fabric coruscates with swift upward scales.

The development is for a long time obsessed with the figure of the second bar of the theme. Next comes the sweeping pendant, its first bar being now answered by a new and energetic two-note phrase; then, in turn, comes the second theme, which begins with the same upward octave leap as the preceding figure. As at the end of the exposition, the dotted figure and the rushing scales lead to a moment of high expectation, fulfilled by the entrance of a new theme (Quot. J) that moves irresistibly toward the always increasing haste of the Coda — first, *Schneller* (Faster), then *Presto*.

Overture, Scherzo and Finale, Op. 52

This is the second of the symphonic works composed during the amazingly fruitful year of 1841. It was written almost as swiftly as the *Spring Symphony* had been — the first movement sketched on April 12 and 13, and the other two between the 19th and the 22nd of the same month. The first movement of the Piano Concerto in A minor, as well as the whole of the D-minor symphony in its first form, were also completed in this one year.

Neither of these orchestral works remained in its original form. As we have seen, the symphony was revised ten years later, to appear as the Fourth instead of as the Second. The *Overture, Scherzo and Finale* was revised in 1845 and published the following year.

For some reason, not clear to me, it is very seldom performed. The lack of a slow movement is a little disappointing, and it may be because of this that the work is neglected, for Schumann's genius seldom fails him in contemplative pieces. But the verve of the other movements is characteristic of the newly aroused mind of the composer, and their general impression upon audiences is thoroughly stimulating. It seems needless to quote the themes of the work.

The first movement has a somewhat extended Introduction (*Andante con moto*, E minor, 4-4 time) whose substance is largely formed from the two antiphonal phrases, for violins and 'celli, with which it opens. The principal subject of the main movement (*Allegro*, E major, 2-2 time) is a dancing figure, remotely akin in pattern to the opening theme of Mozart's G-minor symphony, but very different in feeling. It is played with in an exuberant way for some time. The second subject is in very long notes (first in clarinet, then in oboe) with a staccato accompaniment in the strings. The Introduction is now heard again, after which the thematic matter of the movement proper is developed. The close (*Un poco più animato*) presents a new subject, somewhat resembling a theme in Mendelssohn's second piano concerto. Spitta sees in this movement a rare instance of the influence of Cherubini.

The Scherzo, which is in 6-8 time instead of the conventional 3-4, and whose principal subject is far more like a fantastic Gigue than like a boisterous Scherzo in Beethoven's manner, is highly imbued with poesy beneath its lively exterior. Although it can hardly be taken as the substitute for a slow movement, such as Beethoven sometimes wrote, one can see that Schumann might well have been at a loss to conceive an appropriate piece in really slow motion. This begins *piano* in the strings

with a dainty, hopping figure that is soon sounded *forte*. The Trio is in D flat major, on a suave subject in the winds whose curve is for a time precisely in the pattern of the composer's familiar "Romance in F sharp" for pianoforte. Both Scherzo and Trio recur, and there is poetic reference, toward the end, to the principal theme of the Overture.

The Finale (*Allegro molto vivace*, E major, 2-2 time) after three preparatory bars sets forth as principal theme a marchlike figure whose natural vitality is much enhanced by persistently recurring dissonances. The second subject is gentler, its legato strains being given to the violins with a triplet figure in the violas for accompaniment. The form of the whole is essentially that of the sonata movement, with a repeat of the exposition. The development introduces an energetic new theme in the violins, and of course deals also with the other material. There is a sufficiently exact recapitulation, followed by an energetic Coda.

Overture to Schiller's *Bride of Messina*, Op. 100

The full achievement of a drama with music was apparently as impossible for Schumann as for Beethoven or Schubert or Mendelssohn. Dramatic moments they could all present with clarity and force; but within the limitations of their accustomed formal technique, dramatic continuity proved impossible. Schumann's *Genoveva* revealed this fact bitterly to the composer. But the concentration of a dramatic idea in a single illustrative piece — such concentration as Beethoven had given in the overtures to *Coriolanus* and *Egmont* — still remained a problem of the highest interest. Schumann worked with zest at the overtures to *Manfred*, to *Julius Caesar*, and to *Hermann and Dorothea*; and went much further toward continuous drama in his *Faust* music which, although it is for many music lovers the most adequate setting of the spirit of Goethe's great dramatic poem, is not intended to accompany the action.

Schiller's *Bride of Messina* is an attempt to return to the principle and the dramatic practice of the ancient Greek theater. The chorus is used for comment on the action, and the unities are carefully observed. The tale itself evokes the pity and the stark terror suggested by Aristotle as the objects of tragedy — the tale of two warring brothers, reconciled by their mother only to fall in love with the same woman, and that woman, all unknown to them, their sister. The natural denouement is murder and suicide.

These primitive passions are not those with which Schumann's predominantly kindly genius dealt. Yet they are recognizable in his music,

and are forcefully expressed. There is a brief Introduction (C minor, 3-4 time), presenting an incisive figure several times contrasted with a longer strain of somber melody. The main portion of the Overture has as principal theme a phrase beginning like the opening incisive figure. This is agitatedly continued. The second subject is a wonderful melody in the clarinet, presently enriched by the bassoon. These two themes may be associated as the hearer pleases with the persons and the action of the play. The passion, as was inevitable with Schumann, is highly romantic in expression. The contrast with the sterner feeling and the classic structure of the drama itself is notable; but criticism has also found inconsistency in Schiller's handling of his theme, since the action has the background of the Christian Middle Ages, and not of Greek and pagan antiquity.

The Overture was composed in 1850–1851, at Düsseldorf, where Schumann was demonstrating his unfitness as a conductor. Neither choir nor orchestra found him either a good disciplinarian or an inspiring leader. When the Overture was first performed, as Niecks relates, it "was received without any sign of approval." The ensuing painful events, culminating in Schumann's virtual dismissal, must be regarded as manifestations, too appalling to be recognized, of the coming dissolution of Schumann's mind.

Only in his earliest years was Schumann dazzled by virtuosity and moved to emulate the wizards. He had learned much from his adaptations of the Paganini Caprices, but his true genius, ruminant and improvisatory, could not express itself in the mere pearling of passages that delighted the generality. His piano music does not "sound" — as does that of Liszt — under the fingers of the unimaginative player. Even Chopin, who is tenuous and subtle where Liszt is opulent and obvious, sounds well, although his thought may be only half comprehended by his interpreter. But Schumann, less fevered than Chopin, yet far warmer in his sympathies and more catholic in imagination, sounds well only when he is understood.

The Piano Concerto in A minor — the only real concerto he wrote for this instrument, although there are three shorter concert-pieces with orchestra — is imaginatively one of his most vivid works. It came slowly to completion. He originally intended the first movement to stand alone as a Fantasia. This part of the concerto was written in 1841, the fruitful year of his first ventures into orchestral composition. The second and third movements were added in 1845, the year of the C-major symphony. It is the most lyric piano concerto in the literature, unless that praise belongs to Beethoven's Fourth. The piece is too familiar and too easily understood to require quotation of its themes.

The introductory pianistic fanfare, which a less imaginative composer might have been tempted to expand into a long and noisy preamble, is allowed to give but a hint of brilliance. The first subject, announced immediately thereafter by the winds and then by the solo, strikes at once the lyrical note. It is continued in a richer strain, sung by the violins and accompanied by the solo in quiet arpeggio figures. It reaches, however, a certain intensity and then makes way for a lilting passage in which the solo, for the first time since the fanfare, is allowed to predominate. The principal theme now returns quietly in the solo, brightened by the major key, and when this is finished new richness begins to appear. There is a quickening of the speed to *Animato*, and the first three notes of the main theme, in the clarinet, are vivified by rapid arpeggio figures in the solo and added to in a way that makes of this contribution the real second subject of the movement. The long passage in this new texture rises to great buoyancy.

A brief but energetic tutti, made from the first theme, now effects a modulation to A flat major. The tempo is retarded to *Andante espressivo*, and that same phrase from the principal theme which began the *Animato* is now shaped into a gentle dialogue between the solo and the clarinet. This is an unusual interpolation into the sonata form, but one which is explained by Schumann's original intention to make this movement an independent piece. At length the original *Allegro* tempo is resumed, the opening fanfare now forming an excited dialogue between the solo and the orchestra, and leading to an impassioned development of the much used principal theme. A recapitulation as normal as the design of the movement would permit leads to the cadenza (provided by the composer) in which the musical interest far outweighs the technical. A vivid Coda (*Allegro molto*), again based on the familiar opening theme, brings a joyous conclusion.

The second movement (*Andantino grazioso*, F major, 2-4 time) is called Intermezzo. Like the slow movement of Beethoven's G-major concerto, it is largely a dialogue, but it displays no such conflict of purposes. Rather, it is as if solo and orchestra, utterly at one in impulse, were stimulating each other to the fuller realization of a common vision. The most vivid moment appears in the middle section, where a deeply felt phrase in the 'celli is answered by little outbursts of recitative in the solo. A brief Coda, subsiding in the always unexpected warmth of a sequence of augmented-sixth chords, leads without a break to the Finale (*Allegro vivace*, A major, 3-4 time).

The buoyancy of this movement, which contains not one moment of the stupid key-clattering so common in the last movements of virtuoso piano concertos, makes it one of the most fascinating pieces in concerto literature. The principal theme is an idealized dance measure; its continuation, an exquisite piece of instrumental lyricism. The second theme is one of those perplexing cross-rhythms in which Schumann taught Brahms to delight — perplexing, however, only if one fails to keep in mind the established rhythm of the piece, which does not change. There is a brief middle section with a new flowing melody, a normal recapitulation, and a long and delightful Coda, always lyrical, but — to the imagination if not to the ear — dazzlingly brilliant.

Concerto for Violoncello and Orchestra in A minor, Op. 129

Schumann's idea of the concerto, as is apparent in the piano concerto just studied, was that of a piece in which the performer, although required to display his command of the instrument, was still to appear as the creator of the music, on the spot. To be sure, this was only an illusion. Anyone, after the fact, could see that the piece had been carefully made. But during the performance, it was surely his wish that we should forget the composer, and perhaps forget the performer as well, in the sheer spontaneity of the musical idea.

His concertos are thus not the favorite pieces of the braver knights of the key- or fingerboard. To those performers who can forget themselves, however, they offer much.

Naturally, they are not numerous. There are indeed but four — the piano concerto, the present work, the violin concerto performed for the first time some years ago by Menuhin (since Joachim had felt it unsuitable for publication), and the remarkable concerto for four horns, Op. 86. The last, in general structure, but not in thematic character, is almost in the vein of Sebastian Bach. This fact shows Schumann's penetration into the spirit of Bach's music, since the Brandenburg Concertos, the nearest model for this piece, were not published until 1850, a year after the horn concerto was composed.

Although the 'cello concerto was composed in 1850, it reveals nothing of the impending disaster to Schumann's mind. It was written in a single week, during the month of October, and even the first draft of the orchestration was finished before the month was out. He had just entered on the duties of Director of Municipal Music at Düsseldorf — an immensely stimulating project, whose sorry outcome he could not in the least foresee

— and his head was full of the music of the *Rhenish Symphony* and the Overture to the *Bride of Messina.*

Being thus preoccupied, and being no performer on the instrument, it is not strange that he was uncertain of the value of the 'cello concerto, and found various revisions necessary. Only in November 1852 could he write to Haertel, the publisher, that the piece was at last ready to be engraved, and it was not until February 1854 that the proofs were corrected. On the 27th of that same month came his tragic attempt to end his life by leaping into the Rhine. Thus he never heard a public performance of the concerto, which was apparently played for the first time at a Leipzig celebration of the fiftieth anniversary of Schumann's birth, June 9, 1860.

The concerto has the usual three movements. The first (*Nicht zu schnell,* Not too fast, A minor, 4-4 time) has no opening tutti, but only the first broad notes of the theme in the winds, introducing the solo. Its announcement of the theme shows all the color and passion that are characteristic of Schumann in his finest moments — a sweeping, generously curved line, without thought of superficial ornament or technical display. The tutti, deprived of its conventional appearance at the beginning, is made to serve for the transition to the second theme. This, in C major, is also set forth by the solo. Brilliancy is not absent from the expansions of either subject, and there is ample and vigorous development, which will be easily followed. The recapitulation, throughout, is considerably more highly colored than was the exposition. There is no cadenza, and approach is made to the slow movement by six bars in retarded tempo.

The theme of this, which follows without pause, is contemplative and drooping (*Langsam,* F major, 4-4 time). Not a little of its character is conveyed by means of a kind of evasion of its true tone-center (F), and a continual tending toward the dark region of the subdominant key. Few of Schumann's themes sound forth more convincingly the romantic melancholy that was so often the burden of his song. Methodical development of such a thought as this would be an affront to the imagination. Hence the whole movement is very brief — fifty-nine bars in all. Toward the end the orchestra alludes to the principal theme of the first movement; the solo interjects a few passionate phrases, and once more the transition — here in the unaccompanied solo — is made without pause to the Finale.

Gloom is now abandoned, but not energy or passion. The movement is marked *Sehr lebhaft* (Very lively). Its principal theme consists of phrases of two bars — two chords in the orchestra and a spurting figure

in the solo, presently broadened into a more extended line. The main rhythmic figure of the theme is transformed in various ways, and at length assumes a more lyrical character, hinting at the approach of the second theme. This maintains the "one, two, *one*" of the principal theme, and the spurting figure appears in the violas for accompaniment. The development is very clear, although it continually achieves the unexpected. The recapitulation leads to a cadenza which has the unusual feature of a light orchestral accompaniment. The close is fully in character.

BORN 1906, IN ST. PETERSBURG. NOW LIVING IN MOSCOW

SHOSTAKOVICH

Symphony No. 1, in F minor, Op. 10

THIS remarkable work was composed before Dimitri Shostakovich had completed his twentieth year, and was published in 1927 by the Soviet Publishing Department. It was first played in America by the Philadelphia Orchestra in November 1928.

Its reception was everywhere favorable, so that the composer momentarily became the most talked-of figure in the musical world. His fertility of invention was apparent, and the youthful freshness of his thought was so engaging that the high expectations of the world seemed amply justified, even by this one work.

The style is perhaps more spontaneous than in any first symphony since Schumann's. There is no pondering of the elaborate process which is ordinarily supposed to be indispensable in symphonic structure. Indeed, the charm of the work is largely owing to the absence of all the recondite devices, in whose place there is a bubbling enthusiasm as infectious as the laughter of a child. Childlike, perhaps, is also the insouciant transition from one thought to another, at any moment when the idea under discussion, whether exhausted or not, has lost its grip on the composer's attention. It is almost as if Peter Pan were the composer. That quaint figure was no logician, but he did make a charming kind of sense.

There are no certain traces of the immediate influence of other composers. Neither is there any sign that the cult of dissonance for its own sake (considerably affected by young composers in the 'twenties) formed a part of his creed. But this is not to say that he is timid in the use of dissonance. Only he does not consciously exploit it to affect originality.

The symphony opens (*Allegretto*, 4-4 time) with a short Introduction which presents a theme in the muted trumpet, answered and supported by a skittish phrase in the first bassoon. To the accompaniment of a pizzicato figure in the 'celli, the clarinet goes on with a continuation of this subject, and after a pause this thought is carried on in the strings. With a gradual hastening of the speed and a reference in the violas to the bassoon figure, the main movement (*Allegro non troppo*, F minor, 4-4 time) appears.

Its principal theme is in a marching rhythm, generally descending, and perhaps a little reminiscent of Tchaikovsky. The treatment is by repetition with expansion in the volume of sound, and the progress toward the second theme offers no obscurity. This second theme is almost ostentatiously in the orthodox key of A flat major. It comes first in the strings, and is continued in the clarinet against a trill in a solo violin. There is a pause; then a subsidiary episode appears in the divided strings. This may be said to complete the exposition. The development, which soon becomes turbulent, is at first concerned with the principal theme, but it deals also with other matter and there is momentary culmination with a phrase from the opening of the Introduction, *fortissimo*, in the trumpets. When this excitement ends, the second theme is brought forward in the flute and is somewhat developed. The principal subject, however, soon overrules it, appearing in the basses, then in oboe, horn, and trumpet. This leads to the announcement by the four horns of the principal theme against a considerable turmoil in the percussion. We might suppose this to be the beginning of the recapitulation, but if so we shall have to be content with a considerable shortening of that section. There is a gradual reduction in the intensity, and the close is on the note of the Introduction, very quiet and tranquil.

The second movement is swift and gay (*Allegro*, 4-4 time), the counterpart of the classical Scherzo but in a more varied form and meter. The first theme, on a persistent rhythmic figure, is first introduced by the piano, which thus far has had no part in the proceedings. The bassoon makes a humorous continuation of the thought, and the tone remains largely unaltered until the appearance of the Trio. This is in the conventional 3-4 time, with the subject in the flute against a high pedal E in the second violins, and with the rhythm punctuated by triangle and side drum. After some expansion, a fragment of the theme may be heard in canon between the oboe and the second bassoon. The return to the principal part of the movement is made against the still persistent E's, now in the basses. The piano again enters with the theme, and at the ultimate climax the subject

of the Trio is shouted by horns and trumpets against the main theme in the wood winds and strings. An interesting antiphony between the piano and the harp is a feature of the ensuing Coda.

The slow movement has first a plaintive song in the oboe accompanied by flowing figures in the strings. It is continued by the solo 'cello and then by the violins. Presently there is a section for the strings alone (*Largo*) with the 'celli and basses prominent. A new subject is then introduced by the oboe, and from this and from the bass part, conspicuous in the *Largo*, a considerable working-out is contrived. The opening theme of the movement appears in a solo violin. This same theme, in the lower strings, is presently combined with the second theme in a muted trumpet. After a quiet passage which is really the close of the movement the side drum, with a rousing *crescendo*, leads to the Finale.

This begins with a single explosive bar in *Allegro molto* tempo. At once, however, the speed is reduced to *Lento*, and there is preparation for the main theme of the movement, set forth by the clarinet. It is a lively march measure, and is brought to a high climax before it yields to the second subject — also marchlike and boyish — in the wood winds and strings. There are many exciting moments in what follows, one of the most unusual features being a solo for the tympani with high contrasts of dynamics. Toward the end the trombones give out the principal theme while the winds play the second subject in augmentation. A brilliant *Presto* ends the work.

Symphony No. 5, Op. 47

The official opinion of the Soviet State upon art works of all sorts is loosely comparable to the authoritative opinions of the *Académie Française*. That institution, established in 1635 to ensure the purity of the French language and literature, has exerted since that time an influence upon almost every field of French thought. Its value has been variously estimated. Apostles of perfection in style like Matthew Arnold have praised it as a bulwark of educated opinion, and as the very fount and origin of sound criticism. Others have pointed to the fact that great literary figures like Balzac, Flaubert, Gautier, and Zola have failed of election to that august company. But the judgments of the Academy have neither issued from nor directly supported any political theorems.

It is otherwise in Soviet Russia. The Soviet republics not only recognize that literature and the other arts are significant contributions to culture; they have discovered criteria by which art works may be judged as sup-

porting or weakening the precious consciousness of Soviet solidarity. These criteria remain, however, apparently a close governmental secret. Thus it is hard for the uninitiated — and for the composer himself — to imagine the state of mind in which an artist must work if he is to live up to those standards.

His recorded experiences suggest that these perplexities are not unknown to Shostakovich. First displaying musical talent at the age of nine, he pursued his studies under the banner — and sometimes under the ban — of the Soviet aesthetic. While he was in favor, in 1931, he thus expressed his understanding of that aesthetic (in a letter to the *New York Times*): "I am a Soviet composer, and I see our epoch as something heroic, spirited, and joyous. Music cannot help having a political basis — an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology. [One wonders whether he has forgotten Beethoven's Ninth, or Wagner's *Ring*.] The old composers . . . most of them . . . were bolstering the rule of the upper classes. We as revolutionists have a different conception . . . Lenin himself said that 'music is a means of unifying great masses of people.' . . . Good music lifts and heartens, and lightens people for work and effort. It may be tragic, but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle."

His Second and Third symphonies (*October*, and *May-day*) were accordingly provided with or were based on explicitly revolutionary themes or programs. But in 1936 *Pravda* sharply reproved the young composer for his "formalistic ideas founded on bourgeois musical conceptions." His opera *Lady Macbeth of the Mzensk District*, a rather lurid tale of adultery and murder in the provinces, was condemned, even though it had been performed with much applause not only in Russia but in New York; and a new ballet, *Limpid Stream*, although it depicted scenes on a communal farm, was dismounted almost as soon as it had been produced. Alarmed, the composer withdrew his new Fourth Symphony from performance by the Leningrad Philharmonic, even though it had been accepted in the face of this storm of criticism.

The Fifth, possibly composed with the sting of that criticism in mind, and performed in celebration of the twentieth anniversary of the Soviet State, apparently reinstated him in official as well as in popular favor. "The fetters of musical formalism which held this composer captive for so long, and have prevented him from creating works profound in conception, have been torn off. He must follow up his new trend in his work. He must turn more boldly toward Soviet reality. He must understand it

more profoundly and find in it a new stimulus for his work." (Thus a critic in the *Moscow Daily News.*)

The Fifth Symphony, in contrast to the Second and Third, has no program. It is thus doubly difficult for us who lack insight into the Soviet aesthetic to decide wherein this music accords with that theory, while the Second and Third do not. But it has won considerable acclaim among those who do not live in the sunshine of that theory.

If we compare it with the First, we shall find a considerable deepening of the composer's perceptions and a certain clarifying of his technique. The novelty of the orchestra as a fascinating instrument on which to play has somewhat worn off. So also has disappeared some of the naïveté that was there so engaging. But he has by no means become the slave of any particular modernistic idiom, and apparently has no special desire to appear "advanced." The alarming long-windedness which will characterize both the Seventh and the Eighth symphonies — perhaps the product of a too superficial study of the essential principles of rhetoric — is not yet in evidence; and there is still apparent the desire to write music which men of any race may understand.

The symphony has the usual four movements, and these correspond in many features to the classical symphonic scheme. The first and last movements attain to climax by the familiar device of a gradual increase in speed, here indicated metronomically. The movement which corresponds to the Scherzo stands second in order. But these are hardly novelties of structure, and the thematic substances, as well as the harmonies that result from their manipulation, seldom appear distorted or bizarre.

In the first movement the somewhat angular principal theme is announced at the outset antiphonally between the lower and the higher strings. The second subject (this terminology is justified by the form) is lyrical, in extended strains. The quickening extends throughout the development period, the rhythmic accentuations becoming more incisive and the colors bolder. The peak of the development is attained in a passage dominated by the brass. After that the original slow tempo recurs, the principal theme being sounded by the whole orchestra *largamente.* The wood winds, sparingly used hitherto, provide the close.

The Scherzo (it is not so entitled, but is in that character) smacks a little of the *Ländler* of Schubert's day. The conventional form (Scherzo, Trio, Scherzo *da capo*) is readily recognizable, and there are approximations to the usual repetitions in each of the sections.

The slow movement is neither portentous in length nor pretentious in

structure. Its main theme somewhat resembles that of the first movement. It seems to expand, by its own intrinsic energies, out of the tentative beginnings in the strings.

The Finale is a readily recognizable Rondo whose principal theme is a march tune, obviously intended to invigorate the spirit. It is thus clearly in accord with that general principle of composition announced by the composer; but it is not known to have produced any converts to communism among its hearers in America. The subordinate themes offer interesting but hardly striking or dramatic contrast with the main theme, and the whole movement is easy to follow.

Symphony No. 7, Op. 60

The genesis of this symphony was described as follows by the composer, as reported in the *Boston Herald*:

"On that peaceful summer morning of June 22, 1941, I was on my way to the Leningrad Stadium to see my favorite Sunday soccer game. Molotov's radio address [announcing Hitler's invasion of Russia] found me hurrying down the street for fear I should miss the opening quarter. . . . Peacetime plans, the manuscript of a symphonic work I had just started — all these things I put aside to start on an entirely new epoch of life and work. . . . I served as a fire-fighter. I had already applied for volunteer service, but . . . I wasn't called for duty. Instead, I worked with the People's Voluntary Army theater. . . . Meanwhile I started work on my seventh symphony, conceived as a broad musical embodiment of majestic ideas of the patriotic war. . . . By October 1st I had already completed three movements and most of the fourth. I finished the symphony in Kuibyshev a few months later. . . . I would like to have my symphony heard in all the United Nations as a symbol of friendship between our countries; as a symbol that we are brothers in arms, in culture, and in fraternity in the struggle for a better world."

The music itself was also described by the composer for Ralph Parker of the *New York Times*, from whose report the following is culled:

The first movement (*Allegro moderato*) opens with a theme intended to describe the existence of "ordinary people — people not distinguished by any special features or talents — just good, quiet people, going about their daily life. After this preliminary theme I introduce the main theme, which was inspired by the transformation of these ordinary people into heroes by the outbreak of the war. This builds up into a requiem for those of them who are perishing in the performance of their duty. In the first

movement's final passages I introduce something very intimate, like a mother's tears over her lost children. It is tragic, but it finally becomes transparently clear.

"The scherzo and adagio movements are of an intermediate character, in which I am moved by the idea that war doesn't necessarily mean destruction of cultural values. The fourth movement can be described by one word, victory. But my idea of victory isn't something brutal; it's better explained as the victory of light over darkness, of humanity over barbarism, of reason over reaction."

And the following comment, from the pen of Carl Sandburg, was read by Raymond Massey for a radio performance of the symphony by the Cleveland Orchestra:

"It begins with the good earth, and with plains and valleys naked for the toil of a man seeking crops and bread. . . .

"It goes on with touches like people in peace time having a chance to hunt for themselves, their personal birds of happiness to listen to. . . .

"Then come drums and guns and evermore drums and guns and the war is on and the test of a nation and people — and an ordeal for the whole family of man. . . .

"The music marches and fights, it struggles and kills, it stands up and says there are a thousand terrible deaths, it is better to die than to let the Nazis take over your homeland and tell you how you must live. . . .

"What you say sometimes Dimitri Shostakovich, is the same as the message MacArthur sent by radio to Stalin: 'Magnificent! Matchless!'"

SIBELIUS

Symphony No. 1, in E Minor, Op. 39

SINCE 1945, when Jan Sibelius passed his eightieth birthday, little has transpired out of the troublous postwar confusions to inform us of the present activities of this revered figure in the musical world. He has, indeed, apparently and not unnaturally, come to the end of his creative activity, leaving unfinished the Eighth Symphony about which rumors were frequent in the late 'thirties, and not minded to pursue mechanically the act of composition with other and smaller works. But time has considerably solidified the position of his earlier symphonies, and the First, in the long retrospect of more than half a century, is of great interest, not merely as the initiation of an imposing series, but as a rather simple and straightforward expression of the imaginative qualities of an unfamiliar people. For the earlier works are symphonies of the nation as well as symphonies of Sibelius.

The Finnish land is credibly reported to be reflected in many of Sibelius's compositions — a land which we ordinarily picture to ourselves as flat and somber: a watery landscape under a watery sun. But the Finnish people are also there — people whom most of us know no better than we know the land — and these people are far from being that nation of peasants which is our habitual image of them. They do not, indeed, display absorbed interest in those monuments of mechanical ingenuity which we so largely assume to be the evidences of civilization. But their endurance of injustice has been sustained by an energy and a kindliness of spirit that could hardly have been maintained unless those qualities had been the fruit of long national tradition.

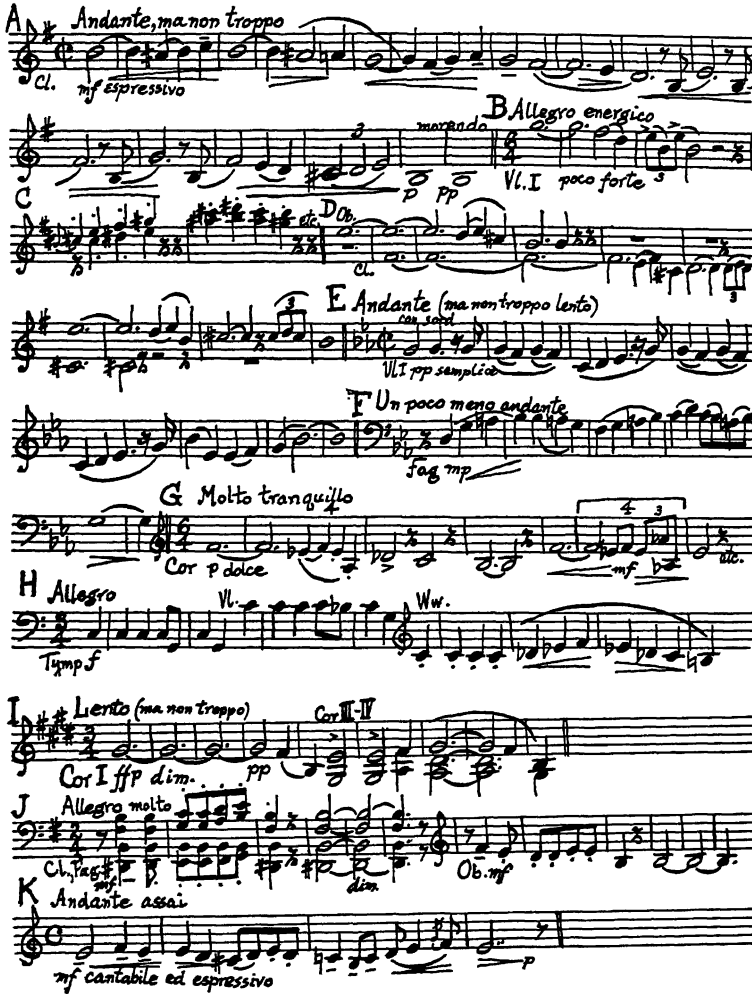
We can see these things — and were doubtless intended to see them — in Sibelius's music. And since it was his purpose to speak of these things, he has neither proposed nor followed any of the contemporary "isms" and "alities," nor practiced at second hand principles that originate in pure theory. He has shown respect for convention, but no fear of it — no disdain of the conventional vein if that idiom will express his thought, and no hesitancy in departing from it when the thought demands. His speech has, it is true, become more obscure, but that obscurity is patently owing to a growing complexity of vision and not to any mere desire to mystify.

In his earlier works he was the professed prophet of his race. *Finlandia* was intended as a portrait of his people, and in the many works which attempt to "translate the *Kalevala* into the universal language of music" there was frank acceptance of the older ideals. These works have lost, whether momentarily or permanently, their once wide appeal; and the Western world, pursuing ideals that did not originate in Finland, has followed Sibelius's thought more easily in the form of the symphony, to which form — doubtless in the desire to be more generally understood — he presently turned. His symphonies have no programs (although one has been proposed for the Second, full of strivings for liberty, of plots and counterplots and hairbreadth 'scapes not easily identified in the tones); but they are not on that account less Finnish in origin or character than are the symphonic poems.

Being symphonies, however, they are in part Germanic — not merely in shape, but in that characteristic of their thought which is imposed upon them by the fact that they are in the essentially Germanic form of the symphony. But Sibelius, while adopting this form, did not denationalize his thinking. He had gone to Germany as a student, not to learn what to write, but merely to learn how to write in the universal language; and there remains, even in his First Symphony, no more of foreign influence than was inevitable in the acquiring of that skill. The form of the First Symphony is indeed conventional, but its matter is surprisingly non-German.

There is a rather extended Introduction (*Andante, ma non troppo*, E minor, 2-2 time), in which we hear, over a gentle roll of the tympani, a theme in the clarinet which, although it is not immediately developed, will play an important part in the Finale. (It is shown at A, below.) This exordium leads to the first movement proper (*Allegro energico*), which begins with a bald suggestion of elemental force — a long-sustained G in

the violins, *forte*, eventuating in the descent of a third and a curiously rhythmed twitch (Quot. B). The whole theme is but a series of similar ejaculations. Discussion of this strenuous thought naturally ensues, with an ultimate statement of the theme, very forceful, by the whole orchestra. An episode in thirds (Quot. C) for two flutes, to the accompaniment of strings and harp constitutes the transition to the second subject (Quot. D).

This theme is gentler in tone than the first, but it presents (in a design which again employs an oft repeated figure) what one might call a more

Sibelius, Symphony No. 1, in E minor

pensive aspect of the first thought. Oboe and clarinet in dialogue announce this theme. The pace is presently accelerated and the exposition is soon brought to an end in the key of B minor.

The development section at first deals with a composite figure, partly derived from the second subject, and partly from matter in the Introduction. A background of chromatic runs in the strings and winds provides a certain wildness. There is much use of the phrase in thirds which formed the first episode in the exposition (Quot. C). By way of a sonorous crescendo the recapitulation is reached, the principal theme (B) now appearing at high intensity in the whole orchestra. Minor alterations will appear in the second subject, but these are only for compatibility with the stronger tone of the whole utterance. After a vigorous climax, the clear sonority of the brass gives powerful emphasis to the conclusion of the movement.

The theme of the ensuing *Andante, ma non troppo lento* (E flat major, 2-2 time), in its very distant key, gazes pitifully at the past and the present, but not into the future; for it seems that the future cannot be other than the past and the present have been. Sadder melody in a major key would be hard to find. (It is shown at E.) After its character has been fully impressed there comes a more energetic derivative passage for the wood wind, and this in turn is followed by an episode, *Un poco meno andante* (shown at F), given to the bassoons and later to the clarinet. The first theme is then recalled in an energetic phrase, and the solo 'cello makes eloquent comment on the theme, accompanied by gentle triplet figures in the wood wind. A higher tension of lyrical feeling is thus reached which is embodied in a broad phrase for the horn, *Molto tranquillo* (Quot. G), accompanied by a background of figuration in harp and violins. After development of this the main theme returns, now passionately intensified and revealing latent characteristics hardly suspected in the earlier utterance of the theme. After this climax, the original simplicity of the thought is once more set forth, but our impression of its meaning will be vastly augmented.

The humor of the Scherzo is fierce and rough, perfectly in accord with all that has gone before in its avoidance of the finer graces. There are first three bars of pizzicato chords in the lower strings; then a more definite indication of rhythmic character in the tympani; then the theme itself (Quot. H) in the violins—loud, hoarse, and rough, on the G-string bowed close to the frog. Various episodes avoid monotony without losing the character suggested at the outset. The Trio (*Lento, ma non troppo,* E major), whose principal theme is in the horns (Quot. I) offers a decided

contrast. After a continuation of this theme in wood winds and strings, the raucous Scherzo returns, now somewhat modified in detail. The energy subsides, and the movement closes as it began, with the pizzicato chords.

In the Finale the problem of knitting up all the foregoing impressions into a unified conclusion is undertaken, first of all in the Introduction (*Quasi una fantasia, Andante*, E minor, 2-2 time). Much of its material is drawn from the opening of the first movement of the symphony. The main theme of the movement proper, *Allegro molto*, 2-4 time (Quot. J), has the incisive, ejaculatory character of the opening of the first *Allegro*, with more vivacity and less heat. It is first heard in the clarinet and is then tossed about by the strings until the excitement wanes. The second subject (Quot. K) is chanted, *Andante assai*, by the violins with all the sonority of the broadly bowed G-string.

Now appears a reminiscence of the slow movement; and that gently tragic melody, in the shadow of the sonority just heard, takes on still another shade of meaning. With a return to the fast tempo comes a *fugato* on the principal theme of the movement, attaining gradually to a fiery climax. The energy dwindles, and we hear again the second subject, now in the clarinet, with a triplet figure in the 'celli for accompaniment. And finally the strings take up the same broad tune, their tone growing ever more passionate until the end of the movement.

Symphony No. 2, in D major, Op. 43

Like the First Symphony, the Second offers no impediments of form to the ordinary hearer. Written in 1901–1902, by a composer who has never made pretense, even in his later works, to the rank of revolutionary, this transparency is to be expected. But it does not on that account lack the interest that Sibelius strove to impart to any of his works — the interest of emotion, generated by experience.

More conspicuously than the First, it does show a certain preoccupation with structure — enough, indeed, to absorb the attention of those hearers who care chiefly for structure. But a closer scrutiny reveals that this is not merely the structure of the musical logician, but the structure of a composer who is deep in a subject of high import. To describe at least the main features of the structure is easy. To define the subject in words is impossible, but it may perhaps be hinted at sufficiently in the course of our discussion to make its existence appear real.

We are familiar with Brahms's way of presenting a meaty kernel of thought in very compact form — in the tense harmonic progression that

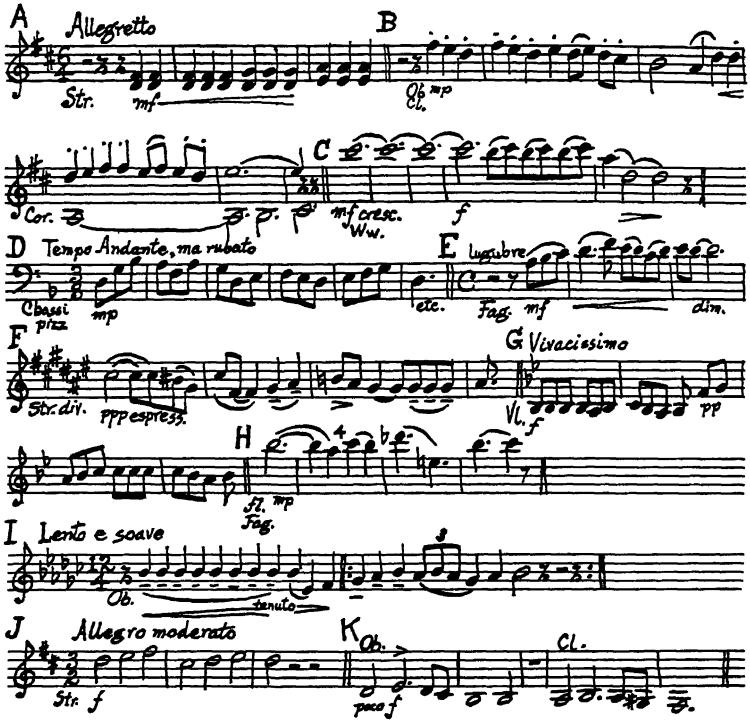
opens his First Symphony; in the formulas of three notes that underlie the Second (D-C♯-D) and the Third (F-A♭-F). Without any mere imitation and on what may be regarded as a larger scale, Sibelius here makes a simple formula of three notes assume an extraordinary number of guises, and yet hides that bare fact of structure so completely under a variety of melodic surfaces that it would be possible for even an attentive hearer, concerned to grasp the subject of the discourse, to miss altogether this structural fact.

The formula appears at the very beginning, where a pattern of three rising notes (F♯-G-A) forms the melodic surface of a rather extended succession of repeated chords. (The formula is shown at A, below.) Presently the somewhat somber elasticity of this rhythmic motion is lightened. Oboes and clarinets find a melody whose motive is a group of three descending notes (F♯-E-D, twice, and then E-D-C♯, slightly figurated). The continuation still maintains the motive, rising and falling (see bar 4 of Quot. B), and beneath the last notes the horn sounds the three-note figure.

Neither is the main theme the only feature of this structure to be founded on three conjunct notes. After a transition passage whose most striking phrase is a kind of recitative in the violins eventuating in an expressive little syncopated figure, there is a disturbed passage of pizzicato chords that hasten their speed and greatly increase their force. This introduces the dramatic second subject (Quot. C), an extraordinarily gripping theme, first heard in the wood winds. It first note (C♯) is long held and grows in intensity until it bursts into the figure B-C♯ and then falls to A. The passionate phrase is completed by a lower D, but the essence of it is set forth in the three conjunct notes. Moreover, the original chord-formula of the opening (Quot. A) accompanies this design.

To speak of these themes as first and second subjects is quite possibly to force upon the structure of this movement a conformity with the conventional plan of the symphonic form which Sibelius did not intend. Cecil Gray observes, in this symphony, the first appearance of a plan of structure considerably at variance with the conventional — a plan which offers, at first, only fragments and snippets of themes and gradually builds these into completed designs. "Instead of presenting definite, clear-cut, melodic personalities in the exposition, taking them to pieces, dissecting and analysing them in a development section, and putting them together again in a recapitulation, which is roughly speaking the method of most nineteenth-century practitioners of symphonic form, Sibelius inverts the

process, introducing thematic fragments in the exposition, building them up into an organic whole in the development section, then dissolving and dispersing the material back into its primary constituents in a brief recapitulation."

But Mr. Gray makes no mention of the persistence of the three conjunct notes which I think so important a feature of this symphony, and while it is true that this motive grows from obscurity into clarity, it seems to me that in the two forms of the three-note figure illustrated at A and B and in various figures which the hearer will readily detect as embodying this

Sibelius, Symphony No. 2, in D major

motive, the real essence of a symphonic "main theme" is presented. It is also true that what I have called the second subject is the most intense and dramatic utterance in the movement and that its tenseness, only slightly apparent at the first presentation, grows to actual domination of the whole thought in the development section. But this is not an entirely unprecedented practice. César Franck makes at least an approximation to it in his

symphony. And we suffer no loss of meaning in interpreting the form as largely conventional.

It would require more words than space allows to describe the development section in detail. That, however, is unnecessary. Many striking evolutions of the expository matter appear, and in the structure — in so far as structure is a matter of logic in patterns — there is no mean ingenuity displayed. But it is evident that manipulations like these are to Sibelius as contrapuntal intricacies were to Bach — the natural conformations of an utterance which is not merely logical but passionate. The passion, far more readily grasped, is after all the essential matter, and to me it seems that the basis of that passion is a kind of somber and obscurely rooted bitterness.

The second movement (*Tempo Andante, ma rubato*, D minor, 3-8 time) begins with a long unaccompanied passage, pizzicato, in the basses and 'celli (Quot. D). This becomes the accompaniment of a phrase in the bassoons, marked *lugubre*, whose bitterness, palpably akin to the general tone of the first movement, is largely due to the persistent disposition of the phrases to end with a kind of concentrated obstinacy on the tonic, D. (Its opening is shown at E.) The pent-up tenseness of this phrase becomes more and more vivid. The tempo is hastened to *poco allegro*; an excited figure appears in the violins; and the utterance becomes a violent outcry, terrible in its ejaculatory force, in the brass and winds. Then, in pathetic contrast, appears a hymnlike strain in the unexpected and colorful key of F sharp (Quot. F). Its sequel, in the same key, for oboe and clarinets, offers a greater alleviation. There is another and an even higher climax, in which, however, the note of alleviation predominates; then a kind of epilogue, begun with the broad hymn-like phrase, now darkened, in D minor. There is a moment of sinister obscurity — trills and tremblings in the winds and a passage of swift and excited figuration in the strings — and the final phrase is on three rising notes.

The third movement is in appearance the conventional Scherzo, but the *Vivacissimo* tempo and the major tonality (B flat) still fail to evoke the sense of gaiety or abandon. You will see from the quotation (G) that the three-note pattern is again in evidence. The loud beginning, suddenly stilled to *pp*, is a favorite device for the evocation of humor; but here the product is somehow tainted. A broader melody — now frankly earnest, if not actually bitter — soon ensues in flute and bassoon. (It is shown at H.) Then the first theme is resumed and ingeniously handled, and there is interjected, against the familiar themes quoted above, a

passage of ejaculatory rhetoric in the bass tuba which again quite denies the sense of gaiety.

A succession of hesitant B♭'s prepares for the Trio (whose theme is shown at I). It begins with nine reiterations of what was the tonic of the Scherzo, but that note is now the third of the triad of G flat major, the key of the Trio. (An extraordinary proportion of Sibelius's lyrical melodies begin on the third of the triad.) This theme forms the whole substance of the Trio, which is only thirteen measures long; but since the time is 12-4 the mood — strikingly gentle — is sufficiently developed to be impressive as a contrast. Both Scherzo and Trio are repeated, with some alterations, and there is an epilogue which brings the figure of three rising notes into sharp focus. This passage leads without pause into the Finale.

Here, against a tense and vital rhythmic background provided by the trombones and the basses, the basic pattern of three rising notes becomes the stark and undisguised subject of the movement (Quot. J). There is presently a transition from D major to B minor, in which key the oboe, in its lowest register, begins the second theme (Quot. K), a phrase no less simple and declarative than was the first. The development begins (*Moderato assai*) with a new phrase in the basses, and this and the main subjects are presented in an endless variety of contrapuntal combinations. There is a considerably altered recapitulation, leading to a sonorous and impressive Coda.

Symphony No. 3, in C major, Op. 52

This symphony was completed in 1908, six years after the Second. By no means all Sibelius's effort, however, during those years was spent on this work. He composed also the incidental music to *Kuolema* (which includes the most widely known of all his pieces, the *Valse triste*), music for Maeterlinck's *Pelléas et Mélisande*, a concerto for violin and orchestra, annotated below, and the symphonic fantasia *Pohjola's Daughter*.

These are not slight or indifferent works, and they are in a vein generally compatible with that of the first two symphonies. It is thus not a little surprising to find the Third Symphony almost uninterruptedly cheerful and even gay. It conforms more closely than the first two to the accepted canons of symphonic form, and its subject matter is such that few experiments in dissonance are called for. Superficially, then, one might be tempted to call the work reactionary or, possibly, weak. But there is something, however indefinable, that forbids this hasty judgment. Sibelius is no such master of humor as Beethoven, and sunniness, with him, never attains

the glow that irradiates Beethoven's Eighth or the piano sonatas in F sharp (Op. 78) and E minor (Op. 90). But of the bitterness which so often prevails in the first two symphonies, Sibelius here shows hardly a trace.

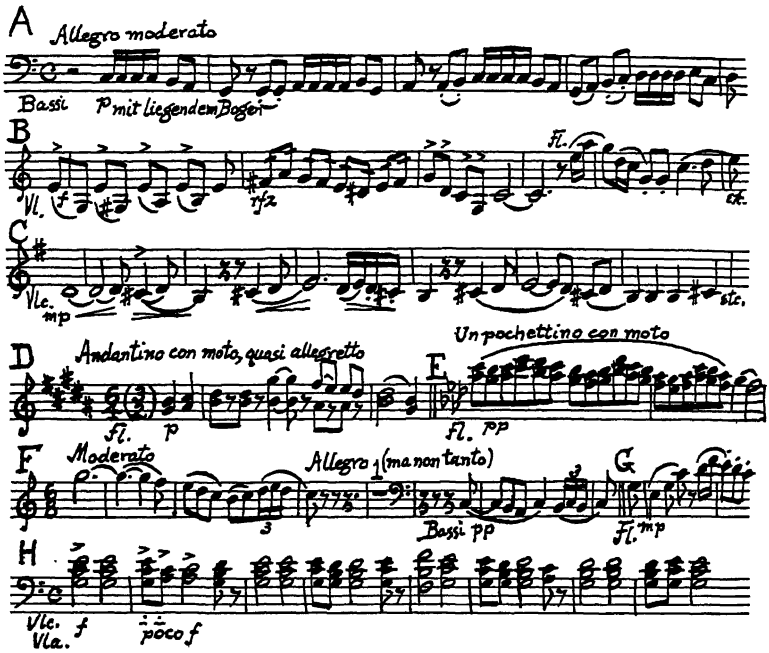
The symphony has but three movements. Cecil Gray inclines to the view that the second movement functions as both slow movement and Scherzo; but there is no attempt to combine, as César Franck does, two divergent thematic substances, and if there is a Scherzo at all, it seems to me to appear in the first part of the last movement. Only in that movement, in any case, does Sibelius employ the technique, mentioned in relation to the Second Symphony, of building fragmentary suggestions into ultimate wholes.

The main theme is presented at the outset, unharmonized, in the 'celli and basses (Quot. A, below). The most striking feature of it is its beginning, not on "one" but on "three" of the 4–4 measure. This, however hard for a conductor to realize, is very different in meaning from the beginning on "one" which our ears will almost certainly, if unaided by the eye, take to be the sense of the rhythm. Staccato, which we should also take to be natural with the sixteenths and eighths, is forbidden by the direction *mit liegendem Bogen* (with the bow lying on the string). Thus a certain heaviness takes the place of sprightliness, suppressing but not wholly negating the sense of gaiety.

Animation, in accord with this heaviness, begins after twelve bars with the figure shown at B; but its cadence, at first hobnailed, is at once made lighter-soled by the flutes and clarinets, and a running and swaying ensues, built up to a sonorous climax by syncopations in the brass and winds against double-stopped figures in the strings. Trumpets and trombones shout C, D, E; then, all alone and *fp*, winds and two horns add an unexpected F♯, which is all Sibelius offers by way of a modulation to B minor.

The second theme appears at once in the 'celli. It begins on D (the third of the triad) as so often with Sibelius's lyrical thoughts. Its first phrase has the pattern of syncopation heard in the approach to the climax, and that phrase is the kernel of the idea, as may be seen at C. The accompaniment is a staccato figure in the second violins and violas, together with a continuous F♯ in the horns. The persistent disposition of every phrase to end on the tonic, B, combined with the *marcato* drive of the accompaniment gives the utterance a certain despondency strongly at variance with the pleasant tone of all that has gone before. The 'celli derive from the last notes of the theme a figure of sixteenths which is

joined gradually by all the higher strings, and this grows rapidly louder to accompany a variant of the opening phrase of the theme, forcefully ejaculated in the horns. The intensity soon lessens, subsiding into a tranquil passage which ushers in the development.

Here the themes appear, mostly in fragments, against the almost continuous running of the sixteenth-note figure initiated by the 'celli. The whole fabric is light in tone and texture, and only when an unmistakable

Sibelius, Symphony No. 3, in C major

approach to the recapitulation appears is there a generous release of orchestral power. The résumé is more richly orchestrated than the exposition, but there are no striking alterations. The brief epilogue is frank and simple, and the plagal cadence at the end is quite astonishingly "right" as a final intimation of the character of the whole movement.

The slow movement, which as we have seen is not very slow, is as simple as the first, and accords with it fully in character. Its key, G sharp minor, is very distant from C major, and that distance is made apparent by the beginning—a G♯ and then a D♯ added, in the horns, this open fifth being sustained throughout most of the theme. Bass and 'cello, then

'cello and viola, pluck expectantly the first three notes of the theme; then the flutes (as in Quot. D) play the tune itself — a most unhappy melody, yet rapid enough in motion so that its pathos sounds largely unconscious. Its unprotesting phrases are at first detached, the plucked strings (and for a moment, clarinets and bassoons) making little interludes which give a slight and yet meaning irregularity to the rhythmic form.

Presently the clarinets, momentarily in B major, take over the melody, with its phrases no longer interrupted; but it is compelled by some quiet harmonic force to return to G sharp minor. Then the divided first violins have it, while flute and clarinet alternate with a sober little cadence-figure as persistent counterpoint. In all, this theme occupies our attention for seventy-four bars before there is any real contrast.

Even this, which arouses expectation of something new to come, is deceptive, for what appears to be a change is only another and slightly longer interlude. The main theme returns, in alternative phrases between low clarinets and high flutes, while the basses contrive a new bass melody against the theme, and the higher strings, all pizzicato, arpeggiate the harmony.

This subsides. Then, after a modulation to A flat major, the figure shown at E brings real relief and a welcome lightening of the tone. The intermission, however, is but brief. Suddenly *forte* and again pizzicato, the basses, 'celli, and violas take up a repetitive two-bar figure against which the violins, again in G sharp minor and with the cadence figure in the flute or clarinet as before, resume the main theme. This, with a final reference to the interlude figure that appeared at the beginning, forms the epilogue to this short and simple annal of the poor.

The last movement has none of the familiar earmarks which the listener to the conventional symphonic Finale expects. A rather deliberate phrase in the oboe (Quot. F), displaying no particular character, seems somehow to incite the violas to a kind of trill; and the basses, in the faster tempo the violas assumed, make a plebeian dance figure (also shown at F) that is evidently borrowed from the oboe's idea. The violas trill again, evoking a rising scale from oboe and clarinet, and the oboe adds to this its original opening phrase. Out of the oboe's little tune the clarinets invent another, and this is aped by oboe and second violins in turn. Then the first violins, divided, find a graceful little figure, muted and staccato, that comes from nowhere and dances down hill for three bars, *più allegro*; and to this the flutes make reply in a snatch from the slow movement (Quot. D).

Here, obviously, Sibelius is using that novel technique mentioned in

the discussion of the Second Symphony — that of presenting fragments which will only later reveal their full significance. The changes of tempo are as capricious as the fragments of melody, but two fairly stable rhythmic patterns now emerge: a staccato figure in eighth-notes and a long legato sweep over an arpeggio, both in the first violins. Against this, also, out of a hint given by the basses, flutes and clarinets whistle the little phrase shown at G; and now, by combining this with earlier phrases, a consistent and long-developed climax is built up.

On the way to this climax there is a modulation to F minor; and shortly after that new key appears, the horns give a strong hint of the final theme of the movement (Quot. H). It is quite ignored, thereafter, in the increasing whirl of sound, and there is long recession from the high peak of the climax before the basses stabilize the fabric by seizing on a long pedal E. Above this the violas give a clearer hint of the final theme, but they hardly prepare us for the broad and straightforward singing of this tune, in 4-4 time and most positively in C major, that ensues.

The theme comes at first in the divided violas and 'celli, the upper 'celli having the melody, and the quality, in these low-voiced instruments, being deep-throated and fervent. That Sibelius intended all the earlier part of the movement to lead up to this peroration is undeniable. That it accomplishes that end is less certain. But if one looks back at the first two movements of the symphony, this simple tune, full of indomitable conviction but without a trace of heroic boasting, is the perfect completion of that portrait of his people which was surely the purpose of the composer when he began this piece. Every other theme is now quite ignored; the question of structural logic is not even allowed to raise its hand; but Pascal's saying "The heart has its reasons, of which reason knows nothing" is substantiated.

Symphony No. 4, in A minor, Op. 63

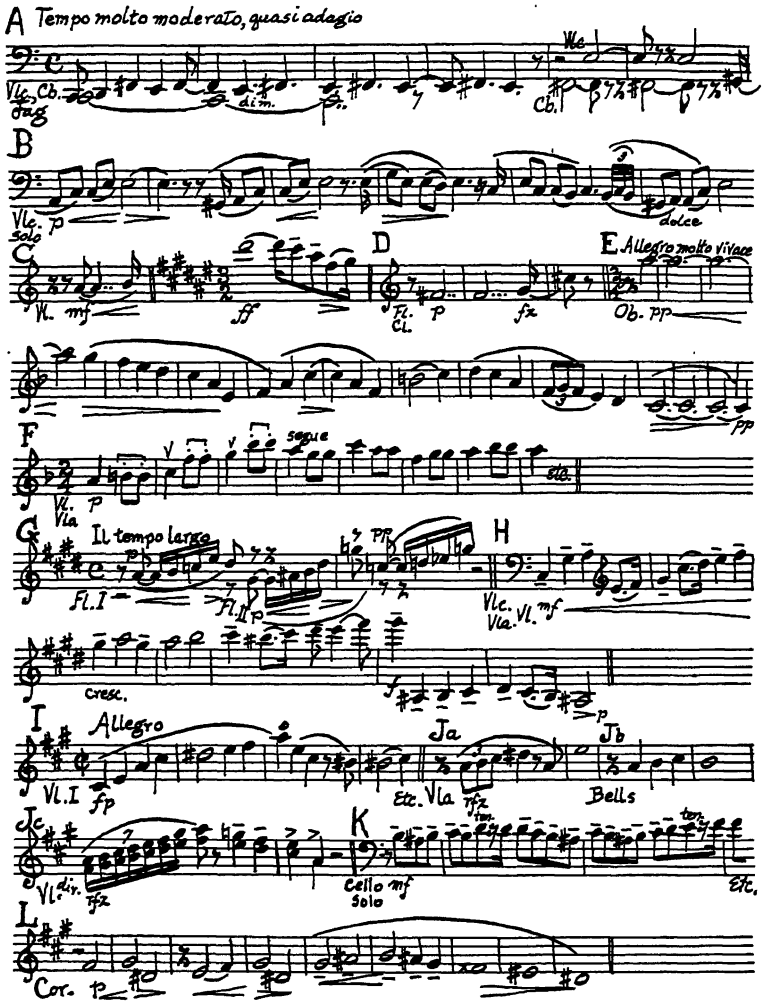
This work was first performed at Helsingfors in 1911. It was produced in England the following year, and in New York on March 2, 1913. On that occasion Walter Damrosch, who conducted, prefaced the performance by a statement that the symphony had been placed on the program out of a sense of duty and of deference to the composer, and not as an expression of his opinion as to its merits. William Henderson, of the *Sun*, although he complained that Sibelius "has parted company with himself . . . and has swallowed the whole-tone scale, the disjointed sequences, the chord of the minor second, the flattened supertonic and all the Chinese

horrors of the forbidden fifths," still found the work "a noteworthy composition . . . clearly written . . . its instrumentation marvellously pure and transparent," and described it as "a truly characteristic delineation of moods and scenic backgrounds belonging to the wonderful northern land in which the composer lives." The *Tribune* thought the music cubistic, and the *Evening Post* found it "as inconsequential as the ravings of a drunken man."

Sibelius once confessed pleasure in the statement of some writer to the effect that he was a poet of nature; and almost everything he wrote has been interpreted accordingly as a depiction of the strange, bleak land which so few of his hearers have ever seen. But there is no reason to suppose that he confines his imagination to the single theme "This is my own, my native land." Indeed, his foregoing works were already sufficient to establish him as one who speaks with authority the language of the musician and who deals with those peculiar awarenesses which it is the province of the tonal art to utter.

We may assume, then, that something more than landscape is here portrayed. Even so, we shall find that the vision of which this music is the counterfeit presentment is one of the most elusive that ever a composer has tried to crystallize in tone. But if we find his speech obscure, we shall at least admit that it is hardly out of mere perversity that a composer of matured powers forsakes the usual patterns of musical structure — the conventional sequences of exposition and development. We may find that his subject, when we have glimpsed its nature, has compelled him to deal in hints and implications rather than in the orderly statement of concrete and factual-sounding themes. Some musicians apparently know too well the critical apparatus of their art, and have enslaved themselves to a kind of artistic logic-chopping — to an obligatory symmetry that is the very negation of that imaginative power out of which the most compelling musical thoughts arise. Sibelius is patently in revolt against that restriction, but his animus goes far beyond mere perversity.

There are no precepts in the technical lore of music that will open the way to the "appreciation" of this symphony. By the ordinary canons of form, indeed, one would be constrained to call it no symphony at all. The first movement is but a hundred and nine bars long, and it does not even pretend to display the sacrosanct outlines of sonata form. Indeed, it is almost a discourse without a theme; for — far more than in the second symphony, where a novel technique of piecemeal presentation first clearly showed itself — instead of themes there are only hints and fragments,

fugitive phrases and sudden concrescences of tone, that appear as if from nowhere and often vanish as they came. To define the vision that evoked such music is beyond verbal conjecture; yet to assume that this is music with no counterpart in experience — music made by one whose sole delight is in the ingenious toying with tones — is quite beyond belief. This is the flux of some strange but not unreal fantasy: a ferment of impressions both placid and sinister whose substance is too fragile to assume the conventional outlines of musical form.

Sibelius, Symphony No. 4, in A minor

This, at least, is something like the impression evoked for me by the first movement (*Tempo molto moderato, quasi adagio*, 4-4 time). Over a sustained low C, basses and bassoons, *fortissimo*, begin a phrase that rises from that same C through D to F♯, and then wavers in a dwindling syncopation on F♯ and E. (The phrase is quoted at A, above.) It is bounded by the interval of the augmented fourth (C-F♯), and this interval will be conspicuous and sometimes predominant, not only in this movement but throughout the symphony. The phrase dies away, and these two notes then become the bass for a soberly rhythmed figure on the triad of A minor (Quot. B) which at length expands its range and eventuates in brassy chords that fluctuate curiously in loudness. The F♯ that has persisted along with E in the basses now suddenly becomes the tonic in F sharp major. The violins, above it, ejaculate a single intense phrase — a kind of outcry — begun with a long upward leap, essentially on the interval of the augmented fourth (A-D♯), with which the accompanying brasses, at first sharply dissonant, become reconciled. (This phrase is shown at C.) Their dissonant chords reply, and the string phrase, in broader outline, is once reasserted; then the horns make a brief conclusion for the strain on a quieter figure in B major (not quoted). The momentarily stable tonality is gratifying.

Now the triad theme (B), but with its fifth diminished, appears in a manner suggestive of development in the normal sonata design. The opening phrase of the movement (A) makes answer. These two are then in a subtle way united in an unaccompanied line of melody that rises through the 'celli and violas to the violins. A new patterning of the augmented fourth in swift and mysterious triplet sixteenths is much developed in the strings. Against this background the bald pattern of the augmented fourth is at intervals ejaculated (as at D). This whole development is soft, except for sudden, tortured accents in the ejaculated phrases and the blaring of the augmented fourth that marks the end of the development. There is a broad hint, rather than a recapitulation, of some of the opening matter (the triad figure chiefly), and the movement ends with successively higher vanishings of the opening motive in the strings.

The second movement, far more straightforward in language, is essentially a Scherzo. The theme (*Allegro molto*, F major) is more fluid than is usual with scherzi, and again it begins with a long note on the third of the tonic triad (Quot. E). Its suave line is obviously not designed to be split up into fragments and developed. In fact, what follows the quotation makes almost no reference to what has gone before, but toys gently

with the interval of the diminished fifth, which is identical in sound, but not in meaning, with the augmented fourth.

Without any return to the opening, there follows a new theme in 2-4 time, entirely in the dactylic meter shown at F. Its insouciant character is enhanced by its presentation — all in the strings, and all without harmony save for a low muttering of tympani and bassoons in the middle and a staccato harmonization of the descending chromatic scale which forms its close. Sustained chords sounded antiphonally by brass and wind over rolling tympani, and more toying with the augmented fourth and diminished fifth, lead to a free variant of the opening theme, staccato and in thirds, in the flutes; and this brings a return of the theme itself, in the oboe as before.

It fades into a new section, *Doppio più lento* (Twice as slow), whose theme is really a transformation of a part of the dactylic figure mentioned above. We should naturally take this to be the Trio of the Scherzo, but instead it is the epilogue. Spasmodic ejaculations, *forte*, punctuate the general *piano*, and the augmented fourth is again conspicuous.

The slow movement (*Il tempo largo*, C sharp minor, 4-4 time) begins with an improvisatory figure in the flutes (shown at G), accompanied only by 'celli and basses in sustained notes. Presently the horns give a two-bar hint of what is to become the chief thematic idea of the piece. Little by little, amid the continuing improvisatory figures in the winds, the 'celli and other instruments expand this new theme until it soars upward in all the strings in the form shown at H. This sonorous statement is not only the climax but is nearly the conclusion of the movement. Little fragments — essentially, broadened versions of the flute figure of the opening — over a C♯ pedal in the violas, sink to the quiet close.

The last movement opens with a theme in the first violins (Quot. I) — a rising arpeggio of the A-major chord — which had been hinted at in the slow movement just at the beginning of the close. It turns out, however, to be of almost no importance in the later development, and the apparently straightforward technique suggested by it is at once abandoned for that vaguer and more fragmentary structure already noted.

Three phrases, shown as *a*, *b*, and *c* in Quotation J, immediately follow. The first of these, again exhibiting the augmented fourth, is the most important; the second, now heard in the bells, will frequently return in that character; and the third, obviously the most decisive, is extensively used to approach climactic heights. None of them is now developed; but some attainment seems to have been reached, merely through their

expository presentment, for the first impressive thematic line thus far heard (Quot. K) now appears in the solo 'cello, and is repeated in the violins. It reaches a climax with a mingling of J*a* and J*c*.

But once more a new thought ensues — at first, a wavering murmur in the lower strings which, when the first violins are added, presently shows a vague resemblance to the beginning of the 'cello theme (K). The figures shown at J reappear, and there is another gradual increase. At the peak of it the winds find another theme which arrests all development of the familiar matter. The strings begin a measured figure of accompaniment in heavy but very soft half-notes, and after another suggestion by the wood winds, the horns complete the phrase in the manner shown at L. This thought is discussed, rather freely, for some time.

With a rather odd modulation to C major, there comes another complete change of atmosphere. The strings, very softly, begin to run up and down the scale; the winds pointedly enunciate the last three notes of J*a*, while the brasses sustain, and the tympani rumble an ominous low G. This same thematic phrase is even more threateningly spoken by the trumpet (*fff* against the continued *pp* of the running scales and the sustained notes). Then, as if in reassurance, the bells take up their three-note theme (J*b*).

The sense of a march rhythm, begun by the half-note treading, persists throughout the scale passage, and is continued, as that ends, by a pizzicato figure of even quarter-notes. Above this appear former themes, sometimes in their familiar shape, sometimes freely varied, but all growing obviously toward a still uncertain goal. The marching figure stops. The augmented-fourth theme (J*a*), in the horns, and other familiar phrases, sound confusedly against a curious pedal bass — D and E together. Then, against a sudden attack on the E-minor chord, all the strings except the basses begin the theme first given by the solo 'cello. Here, at last, a full sonority is reached; and one might suppose the end to be in prospect on this note.

Instead, there is a wrenched modulation to E flat major; the augmented-fourth theme, with its associates shown at J, is the disconcerting outcome; and once more the fabric subsides into wavering figures in the strings — an inexorable pattern, D-E♭-D-E♭, E (four beats), monotonously repeated. Against this, of course, the main themes again appear, but now with a tension that mounts almost unendurably. The dissonances are extreme, and the climax is quite without any sense of affirmation.

From that point on there is only a dwindling, but not into exhaustion.

The final chords are *mezzo forte*—firm A-minor triads. They offer, perhaps, no assurance beyond the need, and the power, to endure.

Symphony No. 5, in E flat major, Op. 82

The Fifth Symphony was written in 1915. It was commissioned by the Finnish government in celebration of the composer's fiftieth birthday, and it is perhaps on that account that the music reflects nothing of the war that had now engulfed Europe. Neither are the obscurities in method and substance which characterize the Fourth Symphony anywhere in evidence. It is as if that work had not been written.

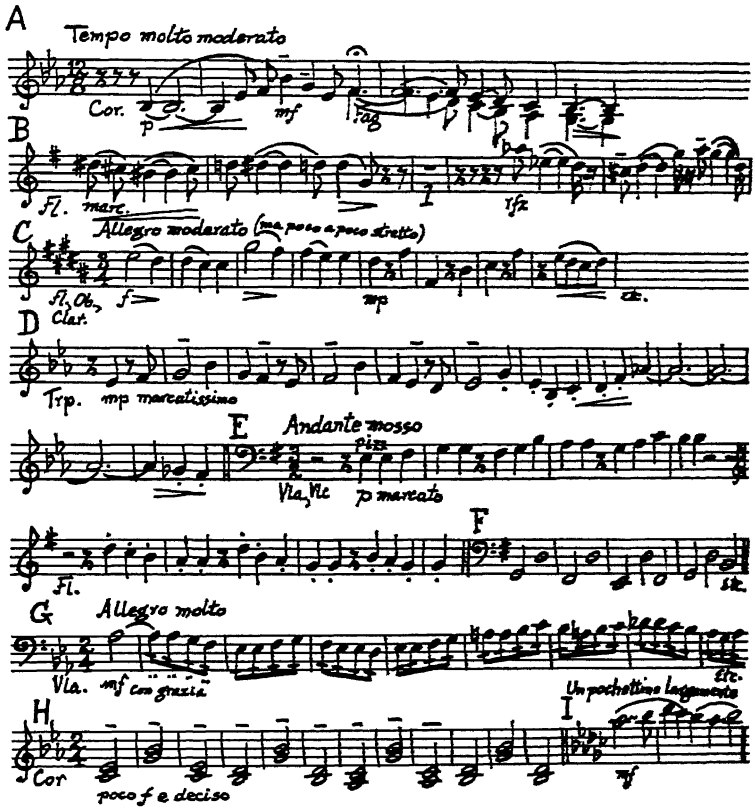
But this detachment from the immediate concerns of a world in turmoil still does not imply an absorption with the mere business of composing so great as to forbid that interest in human impulse which is patent in the symphonic poems and in the earlier symphonies. Sibelius is no artist for art's sake. And if the Fifth Symphony displays none of the spiritual gloom that pervades the Fourth, but is, on the contrary, probably the most cheerful of all, it perhaps may be that the composer is consciously turning from the evidences of human hatred to ponder other human attributes that are, after all, more enduring and more worthy of portrayal.

Four movements are evident in the symphony; but the first two are immediately conjoined, and the others, while slightly detached, are not numbered separately nor separated in the score by the heavy double bars that ordinarily signify conclusions. There are also certain recurrences of themes which, while no more frequent than in the so-called "cyclic" symphonies, might even justify the view that this, like the Seventh Symphony, is a work in one movement.

The first division (as we may call it) opens with a quiet, healthy theme in the horns (*Tempo molto moderato*, E flat major, 12-8 time). The predominant sense, given by the two rising fourths and the triad descent, is fresh and carefree.* The thought is completed, as is shown at A, below, by a quiet descent in the bassoons which is just a little energized, as the horn phrase was, by the slight rhythmic twitch. These motives are several times repeated, the first acquiring a little figure of sixteenths that is soon extended to make a rather swift modulation to G, and to introduce two new phrases that may be called the second theme (Quot. B).

These are the ore from which all the substance of the division is cast.

* How close to banality a significant utterance may be can be readily imagined by making the rising F and B♭ into quarter- and eighth-notes instead of the eighth-quarter actually written. With this change, the theme becomes indolent and almost stupid.

The phrases are extended *ad libitum*, and nothing resembling the conventional sonata form appears. After a time the tempo broadens to *Largamente*, and the rising fourths of the theme, *forte e patetico*, become rising fifths. The key changes to B major, the little figure of sixteenths that was added to A reappears, and all at once the time changes to 3–4 (but without

Sibelius, Symphony No. 5, in E flat major

sensible alteration of the basic beat), and the Scherzo ensues. Its theme is shown at C. Observe that in bars 6 and 7 the rising fourths of A are incorporated in the theme. This, indeed, is the predominant figure in the Scherzo.

A modulation back to E flat major appears after considerable expansion of the Scherzo, and in that key the trumpet gives out the theme of what might be called the Trio of the Scherzo (Quot. D). The key thereafter reverts to B major, with this theme in horns and bassoon. There is,

however, no simple return to the opening of the so-called Scherzo. Instead, the music gradually departs from the Trio theme and as gradually reverts to the figure of two rising fourths. Toward the end there is an invigorating ostinato figure in the violins that preludes an increase of speed to *Presto* and then *Più presto*, and a gay fanfare on the rising fourths, at first in the trumpets and then in the violins.

The ensuing division is marked *Andante mosso, quasi allegretto*. Its theme, announced by the 'celli, pizzicato, appears after four bars of sustained harmony in winds and horns. The theme is shown at E, with its continuation in the flutes.

The form of the division is often called that of a Theme and Variations. In a sense that is true enough; but the variations have so little variety of figuration or mood and there is so little attempt to exercise the ingenuities of thematic transformation that the term seems something of a misnomer. To describe the "variations" systematically is quite needless. Two things will be observed: a curiously dissonant harmonic background, with minglings of C♯ and D and similar intervals in the winds against the theme; and, in the second variation and also once later, a theme in the basses that will become the predominant thought in the last division. (This theme, as it first appears, is shown at F.) Toward the end, at the highest dynamic point in the movement, the pattern of the rising fourths (now, however, the fifth) is strongly suggested in winds and horns; but the peroration is simple and quiet.

The final division has two highly contrasted themes, shown at G and H —H being palpably akin to F. There is also a more lyrical phrase, shown at I, first heard in the flutes, oboes, and clarinets against the theme shown at H; and this will reappear with high eloquence and in a slightly expanded shape, as preparation for the final outburst.

The first theme (G) is given by the violas beneath a continuous harmonic fabric in the same unbroken motion in the second violins, divided into four parts. It is presently taken over by the winds. The second theme (H) emerges in horns and second violins, with I soon added. After a resumption of the first theme there comes a section in G flat major solely for the strings, which are divided into eleven parts and muted. It is only the first theme (G), with suggestions of H and I; but it wonderfully fulfills the expressive designation given by the composer, *Misterioso*. The third theme (I) follows, *Un pochettino largamente*; this broadens further into the uplifting second theme which, spaciously and with a masterly husbanding and release of forces, grows in intensity and breadth to a close on the

unmistakable note of triumph. It was not without justification that Lawrence Gilman described this Finale as "the most nobly imagined and the most eloquent page that Sibelius has given us."

Symphony No. 7, in C major, Op. 105

Its relative lack of attractiveness — for the general public rather than for the musician — has determined the omission of the Sixth Symphony from this series of comments. In his provocative book *Music Ho!* Constant Lambert remarked of it, "Although at present this fascinating study in half-tones, emotional and orchestral, is overshadowed by the grandeur of No. 5, I feel that future commentators may find its intimate quality more indicative of the true Sibelius, just as many of us feel that Beethoven's fourth and eighth symphonies are more *echt-Beethoven* than the popular odd-numbered symphonies." But this book is not intended as propaganda, and the relative indifference of the public to the more intimate aspects of the mind of a composer whom, after all, it does not know very well, seems a sufficient reason for its exclusion.

The Seventh Symphony, however, though perhaps no more popular than the Sixth, cannot be dismissed. It is the last symphonic utterance of this exceptional man, for the Eighth, though much spoken of in the 'thirties, has never appeared. The cessation of creative effort, at the age of sixty, in one so apparently fertile has occasioned some expressions of wondering regret. But in view of the background behind Sibelius's formative years — the Brahms-Wagner controversy, the emergence of Richard Strauss and Debussy, and the advent (when Sibelius was already in his late forties) of Schönberg and the "ultramoderns" generally — the silence of his last decades does not seem so strange. For Sibelius, whatever may be the category in which he is ultimately placed by the critics, was never an abstractionist. Indeed, he has given his verdict on that movement in no uncertain terms. "Alban Berg is Schönberg's greatest work" is a pregnant sentence. For life as it is lived was Sibelius's perennial topic, in whatever guise he chose to set it forth; and the emphasis placed both by him and his critics, early and late, on his absorption with those aspects of nature that can be expressed or adumbrated in music is sufficient testimony to that assertion.

That his visions, always those of a dreamer, should gradually become less apparently realistic is only natural; but that his inspiration, the real source of those visions, should depart into that realm of abstraction which, with many contemporary composers, seems a drawing away from, rather

than a drawing out of, realities — that is a turn such a mind could hardly take. For no more than Beethoven does Sibelius draw away from experience as his age advances. Beethoven's last quartets are indeed remote from the shallow visions that our feeble wits are capable of; but after long absorption with their substance (rather than merely with their structure) they appear as the truest things that mighty man ever said. Sibelius's penetration is far less than Beethoven's; but his effort is in a similar direction, as the Fourth and Seventh symphonies pretty clearly show.

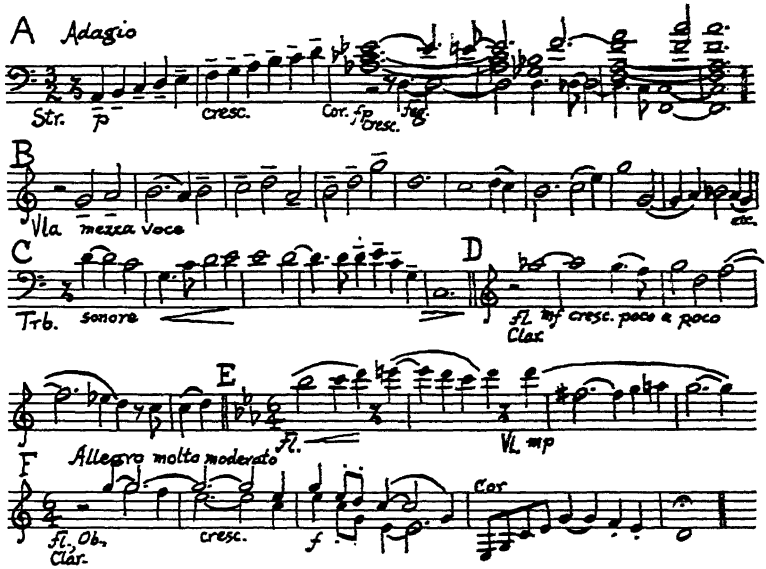
The Seventh Symphony seems to me to reveal that aspect of Sibelius's mind which first found expression in the Fourth, but to reveal it more clearly. It is, therefore, in my judgment, the most mature utterance of what must be regarded as a lonely, and very possibly a lofty, musical mind.

His own comments on his works, at least as reported by Karl Ekman and other biographers, do not greatly illuminate his creative purpose; yet they help a little toward that end. "My work," he told Mr. Ekman, "has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. . . . Greater sureness makes one scorn, in a higher degree than formerly, solutions that come too easily. . . . The thing that has pleased me most is that I have been able to reject. The greatest labor I have expended, perhaps, was on works that have never been completed."

Even as early as 1918, while he was engaged in revising the Fifth Symphony, the Sixth and Seventh were taking shape in his mind. The Seventh was then expected to be in three movements, the last an "Hellenic Rondo." But he is not sure that this plan will be fulfilled. "As usual, I am a slave to my themes, and submit to their demands. By all this I see how my innermost self has changed since the days of the Fourth Symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

However obscure this last sentence may be — many men will confess a faith, but few indeed will attempt to define it clearly — it does seem to indicate the purport of the Seventh Symphony. And Cecil Gray, in the following comment, has perhaps come as near as is possible to a verbal statement, not indeed of the faith that motivated the work, but at least of the attitude of mind that is implied in it: "It is not merely," he says, "a consummate masterpiece of formal construction . . . but also a work of great expressive beauty, of lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that

matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost — the world of classical antiquity."

The music is certainly not a reflection of that world which, to those of us who can recall the 'twenties, was manifest to the largely cynical eye of that decade. (The symphony was finished in March 1924.) Neither does

Sibelius, Symphony No. 7, in C major

it fulfill what appears to have been the composer's first purpose — to express "the joy of life and vitality with *appassionato* passages." But only by the most circuitous indirection can I perceive it as imbued with what I know of the spirit of classical antiquity. The Fourth Symphony was indifferent to the turmoil of war which roared around it at its birth. This one is indifferent to that indifference which, in retrospect, seems to have been the chief spiritual substance of the 'twenties. Its faith seems, and probably was, unformulated. But it is a faith, all the same.

The opening is on a rising and swelling scale — actually in C, although it begins on A. Its culmination is however on an A-flat-minor triad, and this unexpected chord is at once obscured by dissonance. (See Quot. A, above.) This clears almost immediately, and several phrases, apparently rather irrelevant except for reference to the rising scale, ensue. And in a few bars more, approached by the scale figure now descending, there

emerges in the violas a broad and hymnlike chant (Quot. B) whose utterance soon involves all the strings and at length the whole orchestra.

The solo trombone, in the same mood but in a varied phrase (Quot. C), comes forth at the peak of a rapidly swollen harmonic fabric with a theme that will recur twice in the symphony. Its emergence after the Parsifal-flavor of the preceding fabric conveys a singular sense of assurance; but this is soon darkened by another subordinate phrase (Quot. D) that appears in flutes and clarinets against a disturbed *tremolando* in the strings.

Now, for the first time since its single appearance at the opening, the rising scale figure returns. Longer or shorter fragments of this scale, often inverted (descending) and sometimes acquiring tags of ornament, develop in complexity of design and hasten their speed until the 3-2 time is suddenly changed to 6-4 and a kind of Scherzo is evolved.

Its first phrase is in scalewise progressions in flutes and bassoons, with a lilt in the rhythm that is chiefly due to the momentary breaking of the line. Its second phrase is in the first violins and 'celli — a slight subduing of the animation. (Both are shown at E.) No trace of the raucous or the sardonic appears, either here or in the gradual enlivenment which develops rather soon to *Vivacissimo*, still maintaining the dialogue between strings and winds and gradually attaining to *fortissimo*.

Suddenly the detached notes are made smooth by legato bowing; the extended scale figures are reduced to creeping chromatic glides; and the tempo is slowed so that a whole bar of the former 6-4 time becomes a single beat in the ensuing 3-2, *Adagio*. Against this creeping figure, low in the strings, the trombone solo, now imitated in trumpets, or reinforced by horns, sings out its fervent message. But the key is now C minor, and this change in the sense of the theme is extraordinarily enhanced by the creeping figure of accompaniment.

A return to 6-4 time, as imperceptible as was the transition to 3-2, brings a lightening of mood and color and a gradually attained *Allegro molto moderato*. A new theme (Quot. F) is begun in the winds and completed in the horns on the *fermata*, which gives us time to realize the significance of this new thought. It is not immediately pursued. Instead, another quiet strain — quiet in feeling, but *poco forte* in dynamics — is interjected before the development of the strain shown at F is undertaken. This development, at first *Allegro moderato*, soon begins to be imperceptibly but persistently hastened. (A curious feature, appearing soon after the beginning of this section, is a dwelling on the succession of two perfect fourths — incorporated in the descent of bar 2 of F — that was

the characteristic progression of the main theme of the Fifth Symphony. It is too consciously handled to be inadvertent, but whether it is intended as a direct reference is a question hard to answer.) The growing exuberance of the development is heightened by the occasional substitution of the rising scale figure of the opening for the arpeggio in bar 4 of F.

As the tempo reaches *Vivace*, the staccato character that largely ruled in what we called the scherzo-like section reappears, still further heightening the excitement and culminating in a *Presto* speed. But the dynamic is suddenly reduced to *ppp*; the staccato of the strings assumes a pattern that broadly and inexorably descends the scale; and soon the horns, in sustained notes, climb scalewise upward against the descending strings. No more elemental evocation of the sense of expectancy could be contrived. At length the speed slackens; another imperceptible tempo shift is made to a broad *Adagio* in 3-2 time; and once more the fervent trombone theme returns.

The brief epilogue makes reference, in a new light, to other thematic matters, and almost at the end there is a curious reminiscence or momentary suggestion of that *bête noire* of the learned critics of Sibelius's music, the *Valse triste*. But if the hearer is distressed by this apparition, he will be at once reassured by the daringly simple final cadence — the approach to the tonic C first from above (C-D) and then from below (B-C).

Concerto for Violin and Orchestra in D minor, Op. 47

The concerto for violin is early enough so that it seems hardly problematical at all by comparison with the Fourth and Seventh symphonies. Yet the comparison does not lack pertinence, since the concerto was published when he was forty (in 1905), and is thus a work from that period when the musical complexion of the world was beginning to change in a fashion which it was doubtless impossible for him to pursue.

The music seemed, in the first decade of this century, revolutionary enough. It casts aside, in the first movement, the usual canons of sonata form (although it retains and even intensifies the thematic contrast which is the essence of that form); but the substance of his themes is still drawn from that perception of elemental feeling engendered by experience which, until the advent of sheer abstractionism, was the unquestioned source of all significant music.

His precision in portraying a mental attitude is shown at the outset. After three bars of the harmony of D minor (*Allegro moderato*, 2-2 time) the solo enters with a broadly extended melody whose first two phrases

outline a curve that in various guises pervades the solo's whole utterance. This, sometimes commented on by the orchestra, grows more florid and more impassioned, eventuating in a brief cadenza all on one arpeggio figure. The orchestra then takes over, presenting another theme — in 6-4 time, but again on a single figure — more sonorous and somewhat more active, and conveying a hint of the elegiac. The solo presently takes up this theme, subtilizing it and at length bearing it upward out of our sight.

What follows gives at first the impression that all that has so far happened is only an Introduction, but subsequent events will show this to be a mistaken judgment. The orchestra has a long tutti (*Allegro molto*, 2-2 time) which has many of the earmarks of a conventional sonata exposition. There are two themes, each of which has some details akin to the opening, and both of which are very urgent in tone. The second of these, prepared by a tumultuous crescendo, proves to be a tense and almost morose ejaculation. The solo, however, will have nothing to do with these matters and interjects — when it is again allowed to speak — another cadenza (*Moderato assai*) still dwelling on the thoughts it expressed at the beginning. These, at length, the orchestra takes up, presenting in conjunction with the solo an increasingly heated discussion that eventuates in another long tutti. On the substance of this tutti the solo then makes broad comment, preparing for what proves to be the end of the movement — a vigorous handling of the themes of the earlier *Allegro molto*.

The slow movement (*Adagio di molto*) begins with an intense and appealing phrase in thirds, otherwise unharmonized, in the orchestra. This is thrice reiterated, but it ends in a descent which is obviously no conclusion. To this the solo opposes a grave and sonorous strain, simple but exalted, that rises to nothing short of eloquence against a fairly thick orchestral background. The orchestra then speaks passionately on the note of its opening strain, and the solo replies in a passage of curiously rhythmed double-stops: triplets of quarter-notes against the figure of an eighth, a quarter, and an eighth in each half-bar. (Pianists often encounter such passages, and having two independent hands can learn to manage them without difficulty; but to execute them with one bow and keep them distinct is another matter.) When this is finished the orchestra takes up the violin's first theme, and to this the solo adds a rather florid but enriching figuration.

The last movement largely resembles the usual Rondo, but there are only two main themes. (The Rondo has three.) The first, set forth by the solo is vitally and almost aggressively rhythmic. Its jerks and twitches

engender high excitement before they are abandoned. The second theme appears in the orchestra. It is apparently in 6-8 time (instead of the 3-4 that has so far ruled), but there is no indication of that time signature, and there is enough of the original 3-4 feeling to keep us, unless we are very indolent listeners, from merely bouncing about on the 6-8 surface. The end, with tremendous octave swoops in the solo, is on a persistent and striking rhythmic figure, coupled with equally persistent pedal-points.

BORN 1864, IN MUNICH. DIED 1949, IN GARMISCH-PARTENKIRCHEN

STRAUSS

DURING the last decade of the nineteenth century Richard Strauss became the most conspicuous composer in the world. His astounding cleverness, both in composing for the orchestra and in conducting it, was the basis of his fame. Nor was this eminence founded on mere trickery. His early education was of the severest kind, his father (a hornist in the Bavarian Court Orchestra) being a violent opponent of Wagner and all his works, and determined that his son should be influenced by music of the purest taste. Richard's early works, therefore, display little of that adventurousness which later startled the world.

His conversion to "modernism," in some measure owing to the influence of his friend Alexander Ritter, was sudden and complete. But it did not involve contempt for the masters he had first learned to know; and in the perspective of the twentieth century his first excursions into the forbidden field look harmless enough. There is nothing in *Don Juan* or in *Tod und Verklärung* that looks, today, any more daring or unorthodox than anything in Wagner. Yet the conservatives of the gay 'nineties shook their heads in disapproval and shouted, "Keep on saying 'it ain't' if you want to, but don't call it grammar!" And even the ungrammatical public listened (as a similar public had listened to Wagner) with a half-fearful delight to this vivid language.

The question of the idiom itself has long been settled. We found — as we have with much more daring procedures — that you can understand this music if you will give it ordinary attention. And the more important question has arisen — as it will with the more daring music when we have learned to understand it — whether Strauss's thought is as profound as it

seemed. It must be said, I think, that although the verdict is not yet rendered, there are growing doubts. Even Strauss himself, shortly before his death, is said to have considered himself one who had "spoken his little piece" and would be forgotten.

His music, at the moment, thus brings into focus for us what is probably a perennial question of taste. Good music, for any individual, is doubtless the music he likes. Even that which is applauded by august criticism does not become good music for us until we have learned to like it. And that effort is great enough so that having learned, as we say, to "appreciate" a given type, we assume that our approval sets upon it the stamp of excellence. Most of us, certainly, practice the aesthetic rule of thumb, "If you like it, it's Art," and we drop from our roll of favorites those things that we tire of, as incontinently as we add those that momentarily please or even merely excite us. It has always been so, and while we blush to remember some of the enthusiasms of our youth, we learn very little about the foundations of taste from art works that custom has staled. It is easier to blush again.

"Muddling through" has been the expedient of humanity from the beginning, in aesthetic problems. But the outcome of our muddling is not as foolish as it may seem. For there are some art works that custom does not stale; and if we could but find the reasons for this, the problem would at least begin to be solved.

Solidity of structure— even when the structure appears frail in substance — is obviously essential; but it is not the prime virtue, for many solid structures are very dull. The skill of the great composer is still only the skill of the artisan, which dull workers may acquire. Novelty of form, brilliance of color, force, apt antithesis — all these also are merely devices, present in both permanent and ephemeral works. But there is one quality that seems to stamp the permanent favorites — a quality hard to define and recognizable only with difficulty, but one that, once recognized, seems more dependable than any other.

That is the quality of truth — of being in accord with what little we know of vital human experience.

The touchstone of truth cannot be acquired through the study of artistic or perhaps even of scientific techniques. Indeed, that study may impair the vision of truth. The voice of experience, which speaks in a Babel of tongues beyond complete acquisition by any of us, is the voice in which the truth is really told; we know we shall never attain to its full understanding; yet we must live by what we can understand of its

message. This, too, is muddling. But it is better to trust the voice of experience than to listen ecstatically to the sirens.

Not wholly, and yet not wholly unconsciously, Richard Strauss was a siren. He found by instinct, and exploited with a skill of which he must have been aware, the alluring aspect of the subjects he treated. He did, of course, much more; but he could not himself resist the alluring, and his vision now begins to show as often flawed. It is doubtless gratuitous, in what purports to be an appreciation of important orchestral music, to point out possible deficiencies. Appreciation, however, is properly valuation; and if the reader's estimate of Strauss's music differs from the author's, he will have no difficulty in rejecting it.

Tone Poem, *Don Juan*, Op. 20

The particular version of this perennial theme which inspired Strauss's work is a dramatic poem by Nicholas Lenau, a Hungarian poet who died in Vienna in 1850, insane. The music is Strauss's second effort in this form — a form he had in some sense inherited from Liszt, but to which he had added the Wagnerian device of the "leading-motive," and to which he also brought many individual skills and insights. It was written in 1887–1888. The first of his symphonic poems, *Macbeth*, has dropped completely from the contemporary orchestral repertoire.

The aspect in which Strauss wishes us to see his hero is revealed in a few excerpts from the poem prefixed to the score. The gist of the program may be inferred from these lines:

> The magic circle, wide, immeasurable,
> Of many-charming lovely womanhood
> I would traverse in storming love, and die
> Of one last kiss upon the last one's lips.
> O friend, I'd fly through every lovely region
> Where beauty blooms, would kneel anew to each,
> And, only for the moment, I would conquer.
>
> . . . . . .
>
> I shun repletion, flee from fading rapture,
> Maintain myself to serve anew a fair one —
> Though bored by the one alone, I burn for all.
> The breath of one, today the breath of spring,
> Tomorrow seems a dungeon's fetid air.
> When changefully I take my love to wander
> Amid the endless crowd of lovely women,
> My love for each is ever new for each;

I'll build no stately temples out of ruins.
Ay, passion only lives when it is new;
It cannot be transferred from one to other,
But only dies, and must be born again,
And so can never know the pain of rueing.
As every beauty is its individual self,
So also 'tis with love that delights the world.
Go out, away, seek still another conquest
So long as youthful passion's pulses beat!

. . . . . .

It was a mighty storm that drove me onward,
But now 'tis stilled, and silence supervenes.
As good as dead is all desire, all hoping;
Perhaps a bolt from Heaven which I contemned
Has dealt the death-blow to my power of love
And made the world an empty waste, night-shrouded;
Or maybe not; — the fuel's just burned out
And cold and darkness settle on the hearth.

The hero of the piece at once struts out from the wings, gorgeously appareled — a figure to delight the heart of Freud. He is clearly Lenau's hero, as he appeared to Strauss. But since it would be impossible to depict each of his numberless conquests, the composer has suggested but two; and these heroines, or victims if you prefer, the commentators of Strauss's day christened Zerlina and Donna Anna, even though these names do not appear in the poem.

With incredible speed Zerlina is discovered, wooed, won, and forsaken. For a moment the blaze of Don Juan's ardor burns low. (The 'celli play the opening Don Juan theme, as the composer directs, "without expression.") But he is soon on his way again, displaying (in violas and 'celli) a new fever of passion and finding in Donna Anna (impersonated by the oboe) a new and more compelling attraction. The scene grows warm with the passion that Strauss knew how to depict better than any other of our human drives, and at the end he is momentarily convinced that he has indeed found his ideal. ("My Don Juan," said Lenau, "is no hot-blooded man, eternally pursuing woman. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one all the women on earth whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him.")

This discovery is expressed in a jubilant horn phrase, by all odds the most striking theme in the piece, which for some time dominates the

music. (If Strauss really meant it to be as shallow as it appears today, it is the most truthful theme he ever wrote.) But the disillusionment of the last verses of the poem descends, and the hero is seen, at the end, sunk in drab and zestless memories, the prey of the devil of Disgust.

Tone Poem, *Tod und Verklärung* (*Death and Transfiguration*), Op. 24

This is the third of Strauss's symphonic poems. It is probably the best-loved of them all, whether because the theme of death and its overcoming in victory is all but universally compelling or because his music is still so well within the bounds of nineteenth-century convention that no impediment is offered to its comprehension. It falls clearly into four sections, each consistently developed and each based on clearly defined themes.

These four sections correspond to the four divisions of a brief poem, without title and apparently anonymous, prefixed to the score. It has long been known, however, that the poem was written by Alexander Ritter, Strauss's friend and in some sense his mentor (since it was he who induced the composer to forsake the classical line he had at first pursued), and that it was written after the music was composed. It appears that Strauss asked his friend to write the poem. In any case, its publication with the music indicates his acceptance of its appropriateness to the music.

In the first section the music, even without the words, vividly portrays a chamber of death. Exhausted by a struggle with the Enemy, a sick man lies, inert and barely conscious, in the dim, candle-lit room. Almost rhythmless chords, whispered in the strings, are stilled almost to silence in the hushed tapping of the kettledrum. There are sighs from the pallet, at first only exhausted but presently filled with the premonition of death. The ticking of the clock is heard, now and again, as it measures the last seconds of life. And two little fragments of melody in a very tender vein represent the dying man's memory of "childhood's golden hour."

"But not for long does Death grant to his victim sleep and dreams. Dreadfully he shakes him, and the struggle is begun anew. Desire of life and power of death! what a hideous wrestling; neither wins the victory, and again silence falls." The second section of the music, thus described, begins with startling suddenness and noise. Its substance consists of two essential phrases — one in the basses, heavy and syncopated; the other a swerving line, first appearing in oboe and English horn. The music, of terrible intensity, grows continually in complexity and force. As it culminates in a long-held chord, there emerges from trombones and horns a

new theme, as yet incomplete, which is a foretaste of the final portion — the scene of transfiguration.

In the third section the dying man, reprieved for the moment, sees his life in retrospect. The themes that suggested the golden hour of childhood return and are built up into a picture of youthful struggles and joys and of the ambitions and disappointments of manhood. Time after time the goal appears to have been reached, but with every stage of attainment there comes a blaring syncopation of trombones, always a half-step higher than the tonality of the culmination, which vividly suggests the *Immer höher nur hinan*! (Ever higher and onward go!) of the poem. At last comes the final stroke of Death's hammer, shocking in its realism.

"But mightily now sounds forth to him, from out the heavenly realm, that which yearningly he has sought on earth: World-unriddling, World-transfiguration." The theme which in the second division of the poem gave a partial glimpse of this culmination now begins in voice after voice in the lower registers, in a strange chaos of imitations; climbing higher, it reaches a clearer definition; and it finally emerges in the whole orchestra, completely rounded out and with compelling breadth and sonority. Whether the character of the theme or of its gorgeous unfolding is appropriate to its apocalyptic purpose is a question which Weingartner was the first, but not the last, to ask.

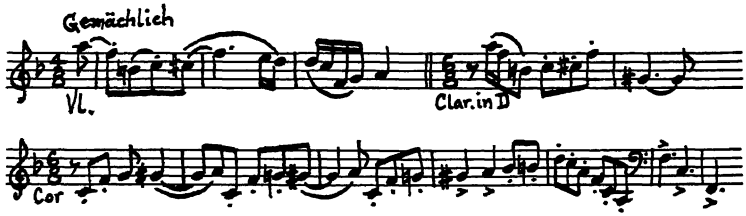
Till Eulenspiegels lustige Streiche (*Till Eulenspiegel's Merry Pranks*), Op. 28

This piece is described on the title page as written *nach alter Schelmenweise, in Rondoform.* Now, *Schelm* means rogue, and *Weise* may mean either a melody or a manner; but since there is no old tune that can be recognized as the source of any of the themes in the piece, it is probable that Strauss means, "in an old, roguish manner." And there is good ground for this, since the sort of folk fable that is to be told in the music was a feature of the early days when tales like this went their oral rounds among the people. They were called *Schwänke*; and the story of Till is a well-known *Schwank* of the seventeenth century.

If Strauss had shown a considerable power of dealing with a tragic theme in *Tod und Verklärung*, he showed a greater gift for comedy in *Till.* Many will perhaps concur in my personal opinion that this is the most accomplished of his symphonic poems. The touch is light, and the extravagance of the story is so skillfully reduced to what seems simple event that it becomes entirely credible.

Asked to give an interpretation of the music for the first performance, in 1895, Strauss replied: "It is impossible for me to furnish a program to *Eulenspiegel*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it is sufficient to point out the two Eulenspiegel motives which, in the most manifold disguises, moods, and situations, pervade the whole catastrophe, when after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a rogue has offered them." (The two themes are shown below. The first is the simple tune heard in the strings at the opening of the piece. Its transformation into the first Till-motive, in the D-clarinet, follows. The second Till-theme is the difficult passage for horn shown on the second staff. Note the ingenious rhythming by which a really banal tune is made characteristic of the scapegrace hero.)

Strauss's explanation has been much expanded, but to most hearers the identification of the music with particular incidents is gained at the expense of a loss of the *riant* spirit of comedy. Till rides on horseback through a crowd of market women; escapes on seven-league boots; hides in a mouse-hole; disguises himself as a priest and speaks with well-feigned sanctimoniousness; flirts with a pretty girl and is refused, to his great mortification; derides the Philistines; and is at last haled before the court. The condemnation (in the trombones) is ominous, although he cannot himself believe in his impending fate, and I am inclined to think his frantic shrieking as the rope draws him up is just another fake. But his last convulsion is real.

His escapades have been so lustily portrayed that we have had little opportunity to think of the humanity of the rogue. This is recalled to us in a brief and gentle epilogue in which the original form of the second of the themes quoted below, and which was only suggested at the begin-

Strauss, *Till Eulenspiegels lustige Streiche*

ning, is completed. With this tender tear dropped upon the madcap's grave, Till passes into legend; but there is also an irresistible outburst of laughter as his pranks are remembered.

Also sprach Zarathustra (*Thus Spake Zarathustra*), Op. 30

This work was written in 1896, the year following the first performance of *Till Eulenspiegel.* The title page indicates that the music is freely composed after Friedrich Nietzsche — which indication set the musical world in a fever of speculation as to whether music has any power of dealing with philosophic ideas. But the question was not real, for Nietzsche's hero is not a propounder of syllogisms but a man of action — one, to be sure, who has quite exceptionally thought before he acted, but whose philosophy remains the mainspring of his action. And it is with acts, universal or terrestrial, that Strauss's music has to do. In fact, it deals only with the motives that impelled the descent of the philosopher from his contemplative heights. The score is prefaced by the following quotation from Zarathustra's Prologue:

When Zarathustra was thirty years old, he forsook his home and the lake of his home, and went up into the mountains. Here he had joy of his soul and of his solitude, and for ten years he was not weary thereof. But at length his heart was changed; and one morning he arose with the dawn and stood before the sun and spoke thus to him:

"Thou mighty star! What were thy happiness, hadst thou not those whom thou dost illumine! Ten years hast thou come here to my cave; thou hadst wearied of thy light and of this path, hadst thou not me, and my eagle, and my serpent.

"But we awaited thee each morning; we took of thine abundance and blessed thee therefor.

"Behold, I am overladen with my wisdom; like the bee that hath gathered overmuch of honey, I am in need of hands that reach out.

"I would pour out and divide until the wise among men have once more joy in their folly, and the poor have joy in their riches. Therefore I must descend into the depths: as thou dost at evening when thou goest beneath the sea and bringest light to the underworld, thou star of too great wealth!

"I must, like thee, *go down,* as men call it, to those whom I seek. Bless me, therefore, thou tranquil Eye, that can view without envy fortune all too great.

"Bless the cup that desires to overflow, that the water may flow as gold from its lip, and bring everywhere the reflection of thy joy!

"Behold! This cup would be once more empty, and Zarathustra would once more become man."

— Thus began Zarathustra's descent.

At the opening of the score there is no verbal hint of its intended meaning, but we hardly need to be told that the music depicts the rising of the sun, presumably on the morning of the descent. Strauss's drawing is indeed admirable — a gradual build-up, in which elementally simple trumpet phrases on the rising notes C-G-C lead finally to a tremendous chord of C major in the huge orchestra augmented by the full organ. The effect seems as overwhelming as was, in its day, Haydn's famous utterance of the same chord for the phrase "And there was light."

Silence follows, save for a pulsing drum, and out of this emerges in the basses a cramped and huddled theme, labeled in the score *Von den Hinterweltlern* (Of the Men of the Prehistoric World). These dull creatures grope about and (as is needful in Strauss's rapid survey) soon acquire illumination of various sorts: a religious sense, implied in the intoning of ancient Gregorian strains for *Credo in unum Deum* in the horns and for *Magnificat*; and presently other more worldly sensibilities, mostly expressed in a song of passionate fervor sung by the much divided strings. (To Nietzsche this is all illusion: "Alas! brethren, that god whom I created was man's work, and man's madness, like all gods! . . . I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame, and lo! the ghost *departed* from me.")

Now the thought turns to what is labeled *Von der grossen Sehnsucht* (The Great Yearning), which gradually rises, from a phrase in 'celli and bassoons resembling the trumpet theme that evoked the sunrise, until it overwhelms the insistent chanting of *Credo* and *Magnificat* in organ and horns. (The purport is perhaps that indicated in Nietzsche's words "But if thou wilt not cry nor give forth in tears thy purple melancholy, thou wilt have to *sing*, O my soul! . . . Now I have given thee all, and even my last. . . . *My bidding thee to sing*, lo, that was the last thing I had!")

Passion, indeed, is no longer to be restrained. In ever more rapid motion comes a sweeping song *Von den Freuden und Leidenschaften* (Of Joys and Passions). But there is a canker in this joy. "Nothing evil groweth out of thee, unless it be the evil that groweth out of the struggle of thy virtues. . . . Jealous is each virtue of the other, and a terrible thing is jealousy. Even virtues may perish from jealousy."

And so comes *Das Grablied* (Song of Death), whose themes are but the transformation of the song of life just heard. But there is still the search for a way out, and the next episode is accordingly a slow and tortuous fugue whose burden (*Von der Wissenschaft*) is Science. (Zarathustra apparently puts little faith in this solution. He takes the harp from

the wizard who sang of science, and indicts him: "Thou teachest, and thereby allurest back into prisons! . . . I seek more *security* . . . but methinketh almost ye seek more *insecurity*?")

The music grows continually more animated and yields, after three staccato chords, to the Song of the Convalescent (*der Genesende*), in violins and wood winds. The point seems to be that neither religion nor science can suffice — that they are diseases of the soul from which one must be healed if one is to live. The idea may stem from Goethe, who said that he who has art and science has no need of religion; but Nietzsche's thought is bolder. "Make first a new lyre! For behold, for thy new songs, new lyres are needed."

The new song is called *Das Tanzlied* (Dance Song). The thought would seem to us related to Wagner's interpretation of Beethoven's Seventh Symphony as the apotheosis of the dance, but it must be admitted that Strauss has offered no such elemental imagery as Beethoven. The direct reference seems to be to the episode in which Zarathustra once saw girls dancing in a meadow and sang to them of Eros. But when the dance was finished and the girls had departed, he grew sad.

And so comes at last *Das Nachtwanderlied* (The Night-wanderer's Song). It begins with a great bell-stroke — the first of twelve — and the midnight of the soul that is here hinted at is still suggested at the very end. For the winds sound the chord of B major, but the basses pluck persistently a low C♮, so that the music seems to end perplexedly in two keys at once. Neither man nor superman has solved the mighty riddle.

Don Quixote, Fantastic Variations on a Theme of Knightly Character, Op. 35

The title of this work is slightly inaccurate. There is not merely *a* theme; there are several themes, and as is usual in Strauss's handling of the symphonic poem, these are essentially "leading-motives" of the Wagnerian order. The "variations," accordingly, are manipulations of these themes, so designed as to describe or otherwise suggest ten episodes in the life of the dolorous knight.

There is first an Introduction, in which various phrases in addition to that of the knight himself show him, "through little sleep and much reading, drying up his brains in such sort that he wholly lost his judgment." After the Introduction the theme of the knight (suggested at the outset of the Introduction) is more concisely stated; then appears that of Sancho Panza, his faithful squire; and after that the variations ensue. The imper-

sonation of the Don is the task of the solo 'cello; that of Sancho Panza is for the most part entrusted to the solo viola.

The theme for the knight was once described by Strauss as "of almost Haydnesque simplicity." The first six notes (not counting the repetitions of the initial A) yield the figure which will most frequently characterize the Don. Following this theme there are three crookedly disrelated chords which are interpreted by the commentators as descriptive of his madness. (At the end, where his mind clears, they will appear as simple and natural.) His notion of the ideal woman is set forth in a brief strain in the oboe. A martial figure in muted trumpets suggests that the knight is seeing her attacked by a giant and rescued. Bewilderment grows, and at length the disrelated chords, *fortisissimo*, and dreadful in their harshness, tell us that the hero's reason is gone. He is now portrayed by the solo 'cello; then, after the three queer chords, Sancho is introduced — a jolly, plebeian figure, portrayed by the bass clarinet and tenor tuba, grotesque, but likable. He is much given to platitude, and this is represented by a ridiculous arpeggio figure, up and down an octave.

Variation I. Amiably conversing together ('cello and viola) they proceed until in the distance the knight sees "above twenty giants, with arms two leagues long." Sancho prosaically calls them windmills, but the knight, thinking always of the lovely Dulcinea del Toboso (whose portrait is incidentally sketched as the Don sees it), attacks the giants single-handed. The windmills are represented by a repeated, descending figure in the brass. They are stirred to more rapid motion by a sudden breeze in the wood wind and strings. The knight emerges staggering, but he soon regains his balance and goes on dreaming of Dulcinea.

Variation II. On the road ahead appears a great and thick cloud of dust — the army, as Don Quixote insists, of the pagan Emperor Alifanfaron. Speeding to the attack he scatters the enemy which, by their bleating, we have already recognized as nothing more formidable than a flock of sheep. The mad chords appropriately close the variation.

Variation III. Dialogues between the knight and his squire, exalted or homely according to the speaker, generate a hot dispute. Sancho is for once almost the victor, but the vehemence of the mad Don silences him.

Variation IV. Trotting onward, they encounter a band of penitent pilgrims (sober phrases in the wind). To the Don they are dangerous thieves. He attacks them, and is knocked senseless; but once more he recovers and they go on their way.

Variation V. Against the theme of the ideal woman (in the low horn),

the knight indulges in sentimental dreams. For once, there is no physical violence. But out of this high-flown fantasia on love appears the reality —

Variation VI — Dulcinea herself. She is a bouncing peasant girl, not even attractive. (She is portrayed by the oboes in alternating rhythms of 2-4 and 3-4 time.) Shamelessly she shakes her tambourine at the Don, but he cannot be convinced that she is no better than she should be.

Variation VII. Mounted on a wooden horse, which the Don believes to be a very Pegasus, the two seem to soar skyward. Gales — partly from a theater wind-machine and partly from winds and strings — whistle past their ears (and ours). But all the time, as the one persistent pedal note of the basses tells us, neither they nor we have left the ground.

Variation VIII. They find an empty boat and go for a ride. The rhythm of the waves stirs up amorous visions in the Don's mind until the boat capsizes, and the two have some difficulty in getting ashore. They give thanks for their return (flutes, clarinets, and horns, *religioso*).

Variation IX. Two monks (two bassoons) are engaged in pious conversation. Thinking them magicians, the Don attacks and easily puts them to flight.

Variation X. The Knight of the White Moon (not a knight at all, but a bachelor from Don Quixote's home town, the name of which Cervantes "had no desire to remember") goes out to joust with the Don, and insists, according to the laws of knight-errantry, that his captive return home. The madman's mind begins to clear. There is a long passage of great richness in which the idealistic strain of the principal theme and the motive of the ideal woman are heard simultaneously, together with a phrase from the battle with the sheep, which now takes on a deeper meaning. Sancho Panza, also, is no longer a buffoon but is a man of deep, if hardly articulate, sympathy.

In the Finale that impulse of human kindliness which, exaggerated, was madness seems in retrospect a pitiful and even lovable aberration. The fantastic opening strain of the theme becomes in the solo 'cello a song of great breadth, compassionate and noble; feminine idealism is no longer sentimental; and the distorted chords that portrayed madness are rectified. Death takes the gentle soul as it tries vainly to utter its creed of aspiration.

Tone Poem, *Ein Heldenleben* (*A Hero's Life*), Op. 40

This is the most pretentious in purpose of the composer's symphonic poems, and is probably representative of his highest creative powers. It was first performed at Frankfort am Main in March 1899. A year later the

Chicago Orchestra, under Theodore Thomas, gave the first American hearing of it. The music was the sensation of its day, evoking either high approval or intense dislike, but never indifference. Partisanship is no longer in evidence, of course, and the remark of Ernest Newman, early in the century, that Strauss had a vein of capriciousness that often impelled him to scrawl a meaningless line through an otherwise noble picture, will hardly be disputed today.

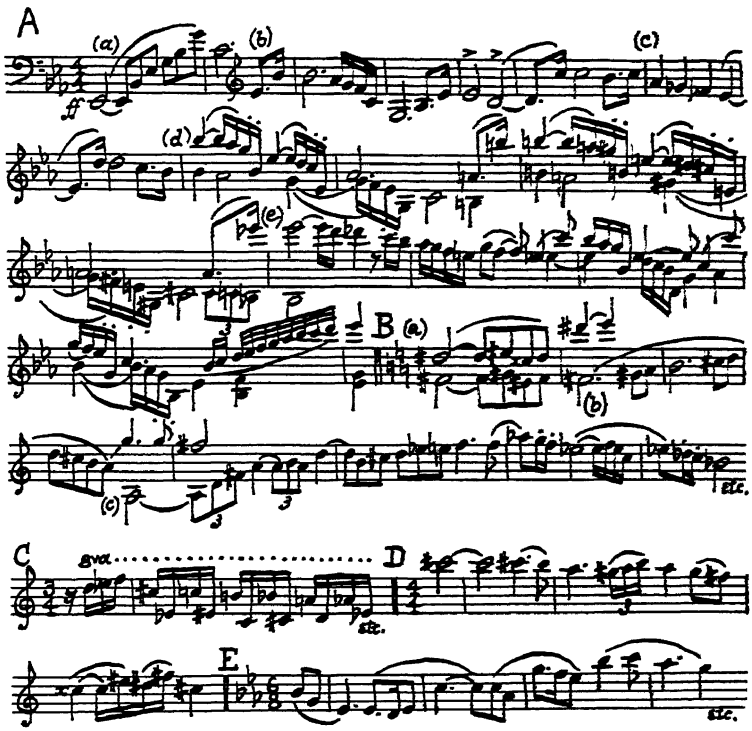
As often, when asked about the program of the piece, Strauss at first replied: "There is no need of a program. It is enough to know that there is a hero, fighting his enemies." But the commentators, of whom the most detailed was Friedrich Rösch, were not satisfied with this, and asked the hearer to ponder the esoteric and highly allusive significance of at least seventy thematic fragments and their complex polyphonic combinations. We shall be content with many fewer.

The principal theme, whose function it is to characterize "The Hero," is a long and rather inclusive line, divisible into several phrases each of which may be supposed to represent a phase of the hero's personality. It is presented without preamble by the strings and horns, with an occasional vigorous chord from the rest of the orchestra to punctuate it. This whole thought is shown below at A. The five phrases into which it is divisible are marked *a, b,* etc. Each, according to Herr Rösch, is the portrayal of a striking trait in the hero's character; but it is also a phrase that will later be musically developed.

Four bars after the close of this theme, which portrays the hero's more external aspect, a gentler strain appears, similarly divisible into fragments, and marked B*a, b, c.* This supposedly relates to the hero's inner self — to his richness of fantasy (*a*), his warmth and elasticity of feeling (*b*), and his lightness of movement and well-directed determination (*c*). (I mention these only to show to what lengths the contemplation of a laborer in the field of analysis could go, in Germany, at the turn of the century.)

Yet, in spite of the analysis, Strauss has managed to draw a portrait that is pretty convincing. With all its complexity, it proceeds gradually to its climax — a succession of supremely energetic phrases in the rhythm of A*b*, which do indeed evoke the image of heroism, if not of the person of the hero. (It is interesting, however, to compare the abundance of Strauss's material for this purpose with the economy of Beethoven's simple but evocative portrayal in the *Eroica.*)

After a long pause in which the expectancy of the dominant seventh is echoing in our minds, "The Hero's Antagonists" appear: a motley crew,

squeaking and chattering and wagging their heads in disapproval — hardly the opponents one expects to be pitted against the hero as we have seen him. Their snarling and grumbling (in a phrase in the basses in parallel fifths, to which someone has suggested the words *Das sind Quinten,* These are fifths) is multiplied; and it is evident that these antagonists are really a crew of critics. We must recognize, of course, that the picture is sharply sarcastic; but we shall hardly find the hero's stature greatly increased by

Strauss, Tone Poem, *Ein Heldenleben*

the mere belittling of his enemies. Gradually the hero, who is at first perplexed and confused by the encounter, becomes himself and rises above his opponents. (The antagonists are typified in the phrase shown at C.)

Suddenly, in the midst of the tumult, "The Hero's Mate" appears. She is portrayed by the solo violin. Her character is perhaps best seen in the phrase marked D, but she has many other qualities, the chief of which is a capriciousness that the solo violin unmistakably reveals. The antagonists are soon forgotten, and the hero's humble yearning is expressed

in a remarkable phrase (not quoted) which first rises a fourth, drops more than an octave, again rises a sixth, in high register, and drops more than two octaves to a short cadential figure. The music becomes warmer and culminates in a glowing climax that seems to suggest the mutual surrender of the pair. Occasional echoes of the voices of the antagonists, heard from afar, only deepen the enchantment.

A blare of trumpets behind the scenes announces a more determined attack by the antagonists. The hero, in response, girds up his loins, and a prodigious battle ensues — the fourth division of the poem. The augmentation of the theme of the antagonists does indeed turn them into a palpable threat. The din of battle is shocking, a vicious rhythm being constantly reiterated by the side drum and joined in at times by other instruments, while the themes of the Hero and the Antagonists hurl themselves at each other with all possible force. A striking feature of the scene is the appearance of the Hero's Mate, high in the violins above the turmoil. At length two mighty chords, followed by a triumphant statement of the hero's theme (A), announce his victory. (In the theme the G♭ and F♭ of the seventh bar, supposedly indicating an aberration of the hero's character, are now G♮ and F♮. Herr Rösch sees in this an apparent purification of the hero during the trial by battle.) For some time the victory is fittingly celebrated.

The fifth division of the poem, "The Hero's Works of Peace," follows. It is musically both very ingenious and remarkably well-sounding; but in the scheme of the piece it is perhaps chiefly interesting as revealing the identity of the hero. For the whole section, although based fundamentally on a spinning out of the phrase shown at B*a*, above, is composed of an interweaving of a great number of themes from all the earlier symphonic poems, the operas, and the songs of Strauss himself. One critic remarked that this introduction of so many themes foreign to the musical structure thus far caused not the least disturbance of the hearer's musical thought; but the majority could not but regret both the rather aimless effect and especially the reduction of the hitherto ideal heroic figure to the dimensions of a mere man — even when that man was Richard Strauss.

The final section, entitled "The Hero's Flight from the World and Fulfillment," has one new theme, that shown at E. Around this theme, which is intended to represent the calm and assurance which the works of peace have won, are woven thematic memories of the hero's strife and of his happy hours of love, and a proud recollection of triumph seizes him as his soul takes flight. With solemn reverence the funeral rites are cele-

brated, and the clear harmonies of the close suggest the passing of the heroic soul to regions where heroism is untroubled. (Is it forbidden to ask what becomes of heroism that has no trouble to surmount?)

Symphonia Domestica, Op. 53

This is the seventh, and with the exception of the *Alpine Symphony* (which has never attained to popular favor) the last, of the Straussian symphonic poems. The title *Symphonia*, although lived up to by the four (uninterrupted) movements, is no more distinctive here than is the designation "Rondo" for *Till Eulenspiegel* or "Variations" for Don Quixote; the method is essentially the same in all, and the term "Symphonic Poem" is not a misnomer. It is the only one which actually belongs to the twentieth century, its first performance having been given at Berlin on December 12, 1904. It was in some ways more daring even than *Ein Heldenleben*, although the general impact of its dissonance was not much more disturbing; but it is far less popular.

The program-book for the first performance offered only the following information: I. Introduction and development of the three chief groups of themes. *The Husband's themes*: (a) Easygoing; (b) Dreamy; (c) Fiery. *The Wife's themes*: (a) Lively and gay; (b) *Grazioso. The Child's theme*: Tranquil. II. Scherzo. Parents' happiness. Childish play. Cradle-song (the clock strikes seven in the evening). III. *Adagio*. Doing and Thinking. Love scene. Dreams and Cares (the clock strikes seven in the morning). IV. Finale. Awakening and Merry Dispute (double fugue). Joyous conclusion.

The commentators, of course, were not satisfied with this, and offered exhaustive analyses. I shall fill in only slightly the rather bare outline offered by the program quoted above.

The 'celli, at first unaccompanied and then with added horn and bassoons, present the first of the husband's themes (Easygoing, F major, 2-4 time). The second (Dreamy) is sung by the oboe. It has a little pendant theme, marked by the composer "ill-tempered." The third of the husband's themes is sounded by the violins in E major, Fiery. After some discussion of these, the wife appears (violins, flutes, oboes, "Very lively"); but another aspect of her character is soon revealed (solo violin, flute, clarinet, "Tenderly affectionate"). Again there is discussion, momentarily "wrathful," and the violins begin to chatter in a passage which in the Finale will turn to a theme of "Contrary Assertion."

After a cadence in F, the child's theme, somewhat mysteriously prepared

for, is introduced in the *oboe d'amore* (an oboe in A, midway in pitch between the oboe and the English horn). In its complete form it appears in D major, 2-2 time. Like the theme for Don Quixote, Strauss described this tune as of "almost Haydnesque simplicity." In comment upon this newcomer (who is presently dumped into his bath, protesting vigorously) a brief figure in clarinets and muted trumpets voices the ejaculation of the aunts, "Just like Papa"; and oboes, muted horns, and trombone answer, in the voice of the uncles, "Just like Mamma!"

Now comes the Scherzo — "Childish play, Parents' happiness." The child's theme is transformed; there are fragments of the parental themes, and the scene is for some time increasingly animated. But now (in 3-8 time) the baby is tired, and Mother prepares it for bed. There is comment by the solo violin, and the child's theme appears in a new and very concise form that will later become significant. The child falls asleep, rocked by two clarinets (G minor, 6-8 time), and the clock's seven strokes mark the coming of the evening hour.

There is now a kind of Intermezzo, introductory to the slow movement itself. The dreamy motive of the husband appears in oboe, flute, and violin in turn, and there is also an inversion of this theme, later much developed. The Intermezzo ends with a string passage described as the "Confirmation of Happiness."

The *Adagio* is made up of the themes of the husband and wife. *Schaffen und Schauen* ("Creating and Contemplating" would be nearer the meaning of these words than "Doing and Thinking," as the translation of the Berlin program had it) is the title of the first part of the movement. The dreamer is conspicuous, and the happiness that was confirmed a moment ago is intensified. The wife also appears, and in passionate strains such as Strauss loved to voice, the two enact a love scene. The second part of the movement suggests "Dreams and Cares." The tones are subdued but fitful, with pointed reference to the child and to the anxious mother. Stillness comes with *tremolando* violins and the luminous tone of the harps. Then the clock strikes a matutinal seven; the child awakes (with a trill on the F-sharp-major chord in muted trumpets and wood winds), and everything suddenly springs to attention.

Like the *Adagio*, the Finale has two sections. The first is called "Awakening and Merry Dispute." The bassoons make a fugue subject out of the child's theme (the tone of mockery is apparent), and in this form of it the annotators tell us we have a theme of "Assertion." This is dealt with in free but recognizable fugal style, and is presently set forth by the trombone

in augmentation. The second subject of the double fugue is that chattering of the violins which appeared in the first movement and was there called a theme of "Contrary Assertion." It is announced by the violins. The two are combined in merry conflict, with many other incidental references to other characteristics of husband and wife, and with a gradual increase of intensity up to a huge climax — thirty bars of *fff* over a pedal C. "The child seems to have hurt himself in boisterous play. The mother cares for him [in a theme from the Scherzo, there given to the solo violin] and the father also has a soothing word" (a folk song in F, 2-4 time).

The second division of the movement begins with some forty bars of flowing sound, begun by the 'cello. This part is described as representing "Joyous Conclusion." At first the "easygoing" husband is depicted, and the gentler characteristics of the wife. Struggle seems again to begin, with the "dreamy" husband in the ascendant. The child (horns and trombones — it seems to have grown amazingly during the night) ousts its parents from the center of the stage, but presently the easygoing father asserts himself (in trombones, tuba, and bassoons). New and exciting rhythmic design is provided for the child, and for other matters. There is a moment of subsidence on the gentle theme from the first part of the *Adagio*; then a vivid, joyous ending in F major.

STRAVINSKY

UNLIKE many notable careers, that of Igor Stravinsky did not begin with the doubtful fame that attaches to the prodigy. As with many a great master, however, his genius was first revealed in a talent for improvisation at the piano. When he was nine he had begun piano lessons, and had found his head full of tunes that were not in the books his teacher assigned for study. His family was musical, his father being the leading basso at the Imperial Opera, and his uncle a fervid amateur. Yet the evidence of his genius was so far unobserved by his relatives that he was destined for quite another profession — the law. But frequent attendance at symphony concerts as well as at the opera only deepened his interest in music, and he found nothing in his regular school work to deflect that interest. He got little, apparently, from the orthodox studies in harmony which he pursued, but at eighteen he picked up a treatise on counterpoint and taught himself, with no small self-discipline, that knotty art. It will be seen that undoubted talent, great energy, little of the limitation of orthodox training, and a probable inheritance of dramatic disposition were important features of his preparation.

When he was twenty-one he met Rimsky-Korsakoff at Heidelberg, showed him some of his compositions (of which the reception was not too flattering), and after a period of probation was accepted as a pupil by that master. His first symphony was performed at St. Petersburg in 1908. In the same year was heard also a more characteristic piece, *Fireworks*, the first unmistakable evidence of a new genius in orchestration. (This was written for the wedding of Rimsky-Korsakoff's daughter.)

Two years before, the great Diaghilev had begun to reveal to the

Parisians the spirit of the new Russian art: first in painting; then in music, symphonic as well as dramatic (the works of Scriabin, Borodin, and Moussorgsky, both in concert and opera); and finally in the ballet. The result of his first ballet performance (May 1909) may be suggested in a sentence of Marcel Prévost: "After long eclipse, the dance will reign again over Paris." Diaghilev, having heard Stravinsky's *Scherzo Fantastique*, gave the young composer a small commission — the arrangement of a Nocturne and a Waltz by Chopin for the ballet *Les Sylphides*; and so satisfying was the modest effort that a commission for a complete ballet was soon offered. This was *The Fire Bird*. It was produced at Paris in 1910, and from that time the composer's fame was assured.

Suite from the Ballet *The Fire Bird*

It is said that Diaghilev had originally intended this ballet to be composed by Liadoff, but that the work proceeded so slowly that the commission was withdrawn and offered to Stravinsky. The composer tells us, in the *Chronicle of My Life*: "Although alarmed by the fact that this was a commission for a fixed date, and afraid that I should fail to complete the work in time — I was still unaware of my own capabilities — I accepted the order. It was highly flattering to be chosen from among musicians of my generation, and to be allowed to collaborate in so important an enterprise side by side with personages who were generally recognized as masters in their own spheres. . . . Throughout the winter I worked strenuously. . . . I attended every rehearsal with the company, and after rehearsals Diaghilev, Nijinsky (who, however, was not dancing in the ballet) and myself generally ended the day with a fine dinner, washed down with good claret." *

The fable of the piece is an old Russian legend, out of which Balakireff had intended making an opera; but this work was never completed. Stravinsky's work seems to have little or nothing to do with Balakireff's. The tale unfolded in the ballet may be briefly told:

The curtain rises, after a short prelude, on the grounds of an old castle. Into the garden comes Ivan Tsarevitch, who has been on a nocturnal hunting expedition. Here he sees a wondrous bird with flaming golden plumage. There is fruit of gold in the garden, growing from a silver tree, and this fruit the bird is trying to pluck. Ivan takes advantage of her preoccupation and captures her, but he is soon moved by her entreaties and sets her free. In return for this favor she gives him one of her

* Translated from the French. London: V. Gollancz, 1936.

feathers. These feathers have magic properties which will soon stand Ivan in good stead.

At dawn come thirteen princesses out of the castle to play with the golden apples and dance. Ivan, hidden, watches them with such interest that his presence is finally disclosed. He learns that the castle belongs to the ogre, Katschei, a terrible magician who turns travelers into stone; but in spite of the warning of the princesses he is determined to enter the castle and do battle with the ogre if he must. He opens the gate. Katschei, with a horrid following of wretched and deformed subjects, marches straight toward Ivan and attempts to work his spell. But the magic feather protects the hero who, emboldened, summons the Fire Bird. Katschei and his retinue are made to dance until they drop exhausted. Ivan, meanwhile, learns the secret of Katschei's immortality. He has an egg in a casket, carefully guarded, for if the egg is broken or even cracked, the ogre will die. Ivan seizes the casket and swings it backward and forward while the ogre and his company, in terror of their lives, sway back and forth with every swing. At last Ivan dashes the egg to the ground. At once the sorcerer dies, the palace vanishes, the knights whom the ogre has turned to stone come to life again, and Ivan receives the hand of the most beautiful of the princesses.

The Suite is a succession of five dances, whose titles are self-explanatory: I. Introduction; II. The Fire Bird and her Dance; III. Dance of the Princesses; IV. Infernal Dance of the Katschei; V. Berceuse and Finale.

Of the composer's achievement Montagu Montagu-Nathan says:

"The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is fantasy and not life that we are witnessing. The flight of the Fire Bird, its dance, and its vain resistance are rendered in music whose primary purpose is the description of movement and not descriptiveness itself, while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturings of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation, by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the domination of the villainous jailer, and the episode theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire Bird." *

* *Contemporary Russian Composers* (London: Palmer & Hayward, 1917).

Suite from the Ballet *Petrouchka*

The composition of *The Fire Bird* revealed those powers of swift invention of which Stravinsky had been in doubt, as is evident in the speed with which *Petrouchka* was completed — only a year after the first performance of the earlier work. Nor was speed the only acquisition. Richer, more varied color, and a truer characterization, even for his hardly human *personae*, also appear. This is Stravinsky's most popular ballet.

The story is that of a puppet which has been endowed with a soul by the Charlatan, his master, who is exhibiting him in his little theater in Admiralty Square, St. Petersburg. With him two other puppets, the Moor and the Ballerina, begin a Russian dance (*Allegro giusto*, 2-4 time). As the dance ends, Petrouchka is taken home and kicked into his room. He has more soul than either of his companions and is thus all the more incensed at this inhuman treatment. His shriek as he is tossed to the floor, his groans and sobs and his violent rage, are all vividly expressed. This dies to a kind of complaining, whereupon the Ballerina enters, and Petrouchka immediately begins to make love to her. She does not understand, and repulses him; and his rage rises again.

The Finale of the Suite (the fourth tableau of the ballet) again presents the fair-week crowd — all sorts of groups, dancing. First comes the dance of the nurses. A peasant brings in a dancing bear. A drunken merchant throws bank notes to the crowd and plays the accordion for gypsies to dance. Coachmen and grooms caper, at first together and then with the nurses. Everybody joins in. The masqueraders enter, at their head a masked devil who provokes the crowd to loud outcries. After many pranks the masqueraders also join the general hilarious dance. The Suite ends at this point.

But if we were in the theater instead of the concert hall we should see, in the words of Rosa Newmarch, how "suddenly the merriment is interrupted by a shriek from the Charlatan's little theatre. Petrouchka rushes forth, followed by the furious Blackamoor, whom the Ballerina vainly tries to restrain. Having reached Petrouchka, the pursuer strikes him with his sword. The clown falls to the ground, his head split in two. As the crowd collects around him, he expires. A policeman goes in search of the Showman, but the latter soon pacifies the public by showing that Petrouchka was a mere puppet filled with sawdust. The people disperse. As the Showman returns to his booth, the figure of Petrouchka appears menacingly above it, pulling a long nose at him; and as he drops the puppet's corpse in terror and slinks away, the curtain falls."

Le Sacre du Printemps (*The Rite of Spring*)
Pictures of Pagan Russia, in Two Parts

This is probably the most provocative work of the twentieth century. Some would call it merely the most provoking; but it must at any rate be spoken of in the superlative. It was the composer's culminative effort during his period of collaboration with Diaghilev — a collaboration beginning with *Les Sylphides* and including *The Fire Bird* and *Petrouchka.*

Le Sacre, as it is usually called in conversation, evoked an extraordinary tumult at its first performance. It marked the end, not only of a period in Stravinsky's creative effort, but possibly in the whole course of "modernism" in composition. Schönberg's *Gurrelieder* — more complex and more monumental in dimension than *Le Sacre* — although essentially completed as early as April 1901, was not actually finished until 1911 and was first performed in Vienna in 1913 — the same year as *Le Sacre.* In both, but pre-eminently in the *Gurrelieder,* the effort to out-Wagner Wagner in complexity and color was carried to its last extreme, and the cult of the abstract supervened.

The judgments of the two really creative artists who produced *Le Sacre* (the composer of the score and Nijinsky, the choreographer) seem at the time of the first performance to have diverged farther than was realized, at any rate by critics and public. Nijinsky's ideas are recorded by his wife.* *Le Sacre* she calls "the highest and purest composition of modern dance that has been created up to now. The movements express fear, joy, and a kind of religious ecstasy. They are first purely ritual movements of a primitive kind. The dancers shiver, tremble and vibrate at the entrance of the seer. Later come emotional values in the movements of the dance of the Chosen Maiden. Her leaps, her jerks, are the ultra-modern descendants of the pirouettes and *entre-chats* of the classical school, and their choreographic value is the same." But in her book she speaks several times of Stravinsky as "already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art." Stravinsky, on the other hand, found Nijinsky's choreography lacking in comprehension: "It was only in the *danse sacrale* at the end of the piece that a solo dance was required. . . . Here again Nijinsky, while understanding the dramatic character of this dance, found himself powerless to give it intelligible expression. . . . Is it not awkward,

* *Nijinsky,* by Romola Nijinsky (New York: Simon & Schuster, 1934).

for example, to retard the tempo of the music so that complicated steps may be introduced which in the prescribed tempo would be impossible?"

One is inclined to feel that Stravinsky's words imply a greater domination of the whole spectacle by the musician than is compatible with such a necessarily collaborative effort as the ballet. The whole idea of *Le Sacre* seems to have originated almost simultaneously in both Stravinsky's mind and Nijinsky's, and it is perhaps not strange that the two concepts, each primarily designed for utterance through a highly individual technique, should have failed to amalgamate to the satisfaction of the musician. With the purely orchestral performance, however, the musician comes into his own, since the "spectator" sees only the images he himself creates in the light of the given program.

The whole piece is divided into two parts, "The Adoration of the Earth" and "The Sacrifice." The Introduction (played, when the ballet is danced, before the curtain rises) is intended to suggest "the mystery of the physical world in spring." It begins in a slow and stately measure in the high register of the bassoon, and presently involves the wind choir as a whole, with only slight contributions from the strings. Without pause this leads to the Dance of the Adolescents — a ceremonial of worship of the earth, danced in forceful steps to a system of curiously placed accents. The Abduction (*Jeu de rapt*) is no Rape of the Sabines but only a part of the ceremonial — a swift and capricious dance with incessant changes of rhythm from two beats in the measure to three or five or one or four or six.

The Rounds of Spring (*Rondes printanières*) follow — at first a quiet tune, then a working up to a violent, strangely syncopated climax, and then a subsiding into the original quietude. The Games of the Rival Cities are portrayed in swift tempo and once more in rapidly alternated groups of beats. These athletic contests, while doubtless akin to those described in the *Iliad* and the *Aeneid*, are not funeral celebrations. They serve to prepare for the Procession of the Wise Men, the oldest of whom is the celebrant whose function it is to consecrate the soil for its coming renewal. He has a characteristic theme in the tubas. The adoration of the earth being at length solemnly completed, there is a vivid and active Dance of the Earth, *prestissimo*, in which eight horns blow complicated fanfares.

The second part has an Introduction, *Largo*, which the composer is said to have intended to represent the Pagan Night, although no superscription to that effect appears in the score. The music is almost wholly hushed, with a strange and evocative melody in the strings. Edwin Evans spoke of it thus: "A deep sadness pervades it, but this sadness is physical,

not sentimental. . . . It is gloomy with the oppression of vast forces of Nature, pitiful with the helplessness of living creatures in their presence." Now appear the Mysterious Circles of the Adolescents — youths and maidens obsessed with the thoughts implied in the Introduction (for there is reference to that music in this dance) — treading, *andante*, to a measure announced by the bass flute, which is answered by two clarinets moving in astonishingly consonant-sounding parallel sevenths.

Now comes the glorification of the Chosen One — a maiden who, in the ballet, still remains motionless although at the end she is to dance until she dies. The music naturally seethes with rhythmic excitement; but before it is allowed to run untrammeled, there are first the Evocation of the Ancestors — a music of solemn and weighty harmonies — and the Ritual of the Ancestors — a duet for English horn and bass flute that is accompanied by softly stepping pizzicato strings and that presently becomes a polyphonic chorus of winds. Now at last comes the Sacrificial Dance of the Chosen One, bewilderingly complex in rhythm and colored by the use of varied orchestral masses. The excited commentators spoke of the music as portraying the mystical rapture of vernal fertility, and of paroxysmal frenzy raised to delirious heights as the Chosen One drops lifeless to the ground.

The scene of the first performance was memorable, far outdoing what until then had been regarded as the ultimate in public demonstration — the hooting of Wagner's *Tannhäuser* off the stage of the Paris *Opéra.* Carl Van Vechten described the event thus: "A certain part of the audience was thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and, swept away with wrath, began, very soon after the rise of the curtain, to make cat-calls and to offer audible suggestions as to how the performance should proceed. The orchestra played unheard except occasionally, when a slight lull occurred. The young man seated behind me in the box stood up during the course of the ballet to enable himself to see more clearly. The intense excitement under which he was laboring betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time."

Stravinsky's account of the affair is mostly from another angle: "I left the auditorium at the first bars of the prelude, which had evoked derisive laughter. I was disgusted. These demonstrations, at first isolated, soon became general, provoking counter-demonstrations and very quickly developing into a terrific uproar. During the whole performance, I was at

Nijinsky's side in the wings. He was on a chair screaming: 'Sixteen, seventeen, eighteen' — they had their own methods of counting to keep time. Naturally, the poor dancers could hear nothing by reason of the row in the auditorium and the sound of their own dance steps. I had to hold Nijinsky by his clothes — he was furious, and ready to dash on the stage at any moment and create a scandal.

"Diaghilev kept ordering the electrician to turn the lights on or off, hoping in that way to put a stop to the noise. That is all I can remember about the first performance."

Circus Polka

This piece was composed for the Fifty Trained Elephants of the Ringling Brothers and Barnum and Bailey Circus, and was danced by them (and a Ballet of Fifty Beautiful Girls) during the season of 1942. At the first performance in Madison Square Garden, Vera Zorina joined the troupe as *prima ballerina* and performed in the center ring. The choreography was by Balanchine. In the opinion of bandmaster Merle Evans and trainer McLain, the behavior of the elephants during the rehearsal suggested that this was "not their kind of music."

The orchestral version of the piece was finished on October 5, 1942. It was first performed under the composer's direction at an all-Stravinsky concert by the Boston Symphony Orchestra, January 14–15, 1944.

TCHAIKOVSKY

Symphony No. 4, in F minor, Op. 36

THIS symphony is the fruit of that inspiration which accrued to the composer from the unexpected generosity of Mme. Nadejda Filaterovna von Meck, the wealthy widow of an engineer, who had long felt great admiration for Tchaikovsky's work. Hearing of his distressful financial condition from a mutual friend, Joseph Kotek, with whom she often played violin sonatas, she had first offered the composer several commissions for arrangements of his works for violin and piano, and finally, in the summer of 1877, had settled upon him an annual pension in order that he might devote himself wholly to composition. Tchaikovsky's sense of gratitude almost overwhelmed him; yet it was in that same summer that he married Antonina Miliukoff — a woman more neurotic than Tchaikovsky himself — who had fallen in love with him before she had met him and had avowed her affection with such insistence as to make the simple-minded composer feel that his mere consent to see her amounted to an obligation to marry her. He found at once that he could endure neither the married state nor the wife herself and left her after seven weeks, himself almost mad with disillusion. Madame von Meck, after a short period of perplexity and distress, instead of withdrawing her support continued it and showed a sympathetic understanding of Tchaikovsky's plight. The dedication of the symphony "to my best friend" was accepted after Mme. von Meck had realized that the composer's interest in her was undiminished.

He composed it with intense devotion. In December he wrote: "No one of my orchestral pieces has cost me so much labor, but on no one

have I worked with so much love. . . . My dear Nadejda Filaterovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know, when you hear it, how much I thought about you in every measure! . . . When I was in Moscow and thought that my end was about to come [this was just after his marriage] I wrote on the first draft: 'If I should die, please send this manuscript to one N. F. von Meck.' I wished the manuscript of my last composition to be in your possession." (The reader will doubtless know that Tchaikovsky never met his patroness face to face.)

The strain of romanticism, whether in Tchaikovsky's behavior or in the luxuriantly emotional utterances of his "best friend," seems to us grossly exaggerated. But it is this general attitude — a mingling of overheated passion (that dared not declare itself) and of similarly unreal longing for death — that is the burden of the symphony. This is apparent enough in the music, but it is fully attested by another letter to Nadejda in which a kind of program for the music is set forth. With some parenthetical identification of the themes (so readily identifiable that they do not need to be presented in notation), we give that program as an analysis of the work:

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony. [He refers particularly to the trumpet fanfare with which the work opens.] This is Fate, the malign power which hinders one in the pursuit of happiness from gaining the goal; which jealously provides that peace and comfort do not prevail; that the sky is not free from clouds — a might that swings, like the sword of Damocles, constantly over the head; that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but submit and vainly complain." (It is interesting to compare this idea of Fate with that which Beethoven set forth, partly in a verbal phrase but chiefly in the music of his Fifth Symphony.)

The sense of submission and vain complaint is also suggested by the first subject of the main movement (*Moderato con anima, in movimento di Valse*), whose fluid motion, in 9-8 time and in a succession of downward melodic curves, at first seems hardly resistant enough to imply even the contemplation of a malignant power. But "the feeling of despondency and despair grows ever stronger and more passionate. Would it not be wiser to turn from reality and sink into dreams? [Here he quotes the second theme, a lilting dance strain in the clarinet whose final pirouette is imi-

tated in higher registers by flute and clarinet.] Oh, joy! At last the sweet and tender dream appears! Some bright clear human image passes, beckoning me on. [Another theme in the 'celli, undulant and less brisk.] How delicious and how remote, now, the distressing first theme of the *Allegro*. Little by little, dream possesses the soul. Forgotten is sadness and despair. Happiness is here! But no, this was only a dream, and Fate awakes us. [The introductory fanfare, of course, in shattering brass.] So life itself is a persistent alternation of hard reality with evanescent dreams and clutchings at happiness. There is no haven. Sail on that sea until it encompasses you and drowns you in its depths. This, approximately, is the program of the first movement.

"The second movement expresses another phase of suffering. It is the melancholy that comes in the evening when we sit alone, and, weary of work, we try to read, but the book falls from our hand. Memories crowd upon us. How sweet those recollections of youth, yet how sad to realize they are gone forever. One regrets the past, yet one would not begin life anew, one is too weary. . . . One remembers happy moments when the young blood ran hot and life fulfilled all our desire. . . . It is sad and somehow sweet to sink thus into the past." (Tchaikovsky's verbal musings are much less convincing than the music in which they are supposedly embodied. The opening theme is a remarkable melody for the oboe in whose twenty bars there is not one departure from the even succession of eighth-notes. The 'celli follow with the same song; then the violins have a more emphatic strain whose three reiterated notes later engender a considerable climax. The middle section (*Più mosso*) has a somewhat march-like theme. Then the original oboe melody reappears in the violins, embroidered with flickering figures in the winds. The second theme is briefly recalled, and the vision fades with the broken phrases of violins, clarinet, and bassoon.)

"The third movement expresses no definite feelings, but is rather a succession of arabesques — intangible images that pass through the mind when one has drunk wine. . . . The soul is neither gay nor sad. The mind . . . has begun to draw strange designs . . . the picture of a drunken peasant . . . a brief street song . . . far off, a military procession. . . . The pictures are out of touch with reality." (This is an extraordinary program, surely, for one of Tchaikovsky's most original essays in orchestration. It is labeled *Scherzo, Pizzicato ostinato*; and throughout the movement not a string is touched by a bow. The sparkling first theme, wholly in the strings, is followed by a jaunty little tune in the oboe, accom-

panied solely by the wood winds, staccato, in imitation of the pizzicato of the strings; and this, in turn, is succeeded by the hint of martial music. These two themes are presently blended, after which the first returns.)

"The fourth movement: If you find no joy within yourself, look for it in others. Go to the people. See — they know how . . . to give themselves up to pleasure! A peasant festival is depicted. [An exultant flourish at the opening is followed by a folk tune, "In the Fields There Stood a Birch-tree," which stands as theme for what Rosa Newmarch calls a set of variations, though the general outline of the rondo form is obvious.] No sooner do you forget yourself in others' joy than merciless Fate reappears to remind you of yourself. But the others are indifferent to you. . . . Oh, how gay they are, and how fortunate to be ruled by such simple, immediate feelings! Enter into them, and life will be bearable."

Symphony No. 5, in E minor, Op. 64

This symphony was written, after a period of great mental indecision, in the summer of 1888. On May 27 Tchaikovsky had written his brother, complaining of the lack of any impulse to work. On August 26 he wrote to Mme. von Meck: "I am not feeling well . . . but am so glad that I have finished the symphony that I forget my physical troubles. In November I shall conduct a whole series of my works in St. Petersburg, and the new symphony will be one of them."

The performance took place on November 17. The public was pleased, but the critics were doubtful, and the composer relapsed into pessimism. "I have come to the conclusion that it is a failure. . . . It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. . . . Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idioms?"

Since the symphony has held its place in the repertoire for more than sixty years, Tchaikovsky's comment was not soundly prophetic. It gives, however, a singularly lucid insight into his own mentality, and in that sense it is an illumination of the music. For once more the theme of the work is Fate — not precisely that malevolent external influence which is portrayed in the "motto" of the Fourth Symphony, but rather the cankerous spirit that undermines energy and weakens resolution: the kind of Fate that has wisely been identified with character.

Tchaikovsky left no verbal statement of what I have suggested as the program of the piece. Yet, as Ernest Newman long ago remarked, the

opening subject in the clarinet is so treated throughout the symphony that the notion of Fate is unmistakably implied in it.

That theme — despondent, protesting, yet nearly nonresistant — is heard in the hollow lower register of the clarinet. It dominates the whole of the Introduction, which is a slow *Andante*. Only after this has made a definite impression do the clarinet and bassoon take up the principal subject of the main movement (*Allegro con anima*, 6-8 time) — a sedate and even somber thought, cast nevertheless in an almost lilting dance rhythm. (The tonic, E, pulls the ascending notes of the melody back inexorably to itself, and the monotonous succession of tonic and subdominant chords underlying the theme has a singular effect of heaviness.) A second strain, in the same rhythm but with a wider range and a somewhat more compelling lilt, completes the subject which is then presented at great length and ultimately with high insistence.

The second subject — or rather, group of subjects — begins with a tense unison of all the strings on one F♯. This unison is at once torn apart in a compelling harmonic twist, charged with that bitterness-that is the dominant emotional tone of this and many another of Tchaikovsky's works. Two other thoughts (the more important being a hesitant, pleading, passionate phrase in the violins) are added to complete the second subject group. With their statement the exposition is complete.

The development, if somewhat diffuse, is nevertheless consistent and well designed. The Fate theme, not heard since the movement proper started, now has considerable influence, although it dominates the section rather by its character than by its force. Its purport is felt at the beginning of the recapitulation, where the bassoon alone (without the clarinet, which assisted in the exposition) plays the principal theme with a somewhat subdued accompaniment. A Coda of some length raises the main theme to high intensity, but the energy dwindles and the music droops into obscurity at the end.

Into the somber atmosphere created by the slow shifting of obscure harmonies in the strings, the French horn brings the appealing melody of the slow movement — probably the most admirable of all Tchaikovsky's symphonic themes. A sudden modulation to F sharp major introduces a new strain in the oboe, a strain which now appears merely as an interlude before the repetition of the main theme in the 'celli, but which will presently become the second subject of the movement. After this has been fully set forth the tempo is hastened (*Moderato con anima*) and a new melodic curve, more fevered in tone, appears. The four descending notes

of its first bar are swiftly developed to a pitch of high intensity. At the peak of this climax, and now with dreadful force, appears the ominous motive of Fate. Its two last notes, which in the Introduction to the first movement dragged out a feeble descent, are shortened into two quick hammer blows, threatening and terrible. They echo and re-echo, and with their disappearance the main theme returns, now in the violins. Their color seems to suggest the subduing influence of Fate on the once noble horn theme. Still higher intensification of passion is again met by more emphatic contradiction, and the movement is thus forced to a timid and submissive end.

Instead of the expected Scherzo, we find in the third movement a graceful, somewhat melancholy waltz. Its tone is gentle and yielding, with a tang of weariness that is hardly dispelled by the sprightly figure which later enters in the violins. Fate appears, toward the end, in a sinister mutter that by contrast with the waltz seems full of malignity.

That influence, however, turns out to be less sinister than its manifestations thus far will have seemed to imply. What I have followed Mr. Newman in calling a theme of Fate is transformed into the major key of E (one of the brightest keys in the gamut), and given a tone of triumph. Yet one feels that the music is celebrating a triumphant occasion rather than is itself filled with the sense of triumph. There is still a faint tang of weariness, as if triumph itself were futile.

But the movement proper (*Allegro vivace*, 2-2 time) has a principal theme whose vitality and energy are unequivocal. A subtheme with a fluid downward swoop adds to this sense, and the actual second theme is a real march tune, buoyant and feverishly active. The exposition culminates with the major version of the Fate theme. The development presents no difficulties for the hearer. The recapitulation, while not much changed in design from the exposition, is considerably altered in orchestral color. The Coda strongly emphasizes the major aspect of the Fate theme, and — perhaps through its influence — there is also a telling transformation of the main theme of the first movement into unexpected brightness, merely by its statement in the major key.

Of symphonic thematic stuff as the great masters invented it, and of symphonic development as they practiced it, there is little enough in this symphony. Yet Tchaikovsky's critics in Russia, and those who formed the famous group of "the Five," excluded him from their brotherhood on the ground that he was too subservient to German influence to be called a Russian composer. In his day the question as to whether a work which

pretended to be a symphony was really an orthodox example of that form was a question of considerable critical moment. But the world is more concerned with character than with formal propriety; and a large portion of the musical public still finds this exposition of diffidence, of moral perplexity, of spiritual lassitude, a moving human document.

Symphony No. 6, in B minor, Op. 74 (*Pathétique*)

Many circumstances combined to make this, the last of Tchaikowsky's symphonies, the most popular symphonic work of the turn of the century. It offered to romantic sensibility the richest available measure of what Rosa Newmarch has called "the attractive luxury of woe," and the public, not yet confronted by the compulsion to pessimism presented by a world twice engaged in total war, preferred that luxury to scrawny skepticism. The lugubrious tone of the Finale seemed, in view of the shortness with which the composer's death followed its composition, to voice a moving premonition of an approaching end. The very title of the work (bestowed by the composer's brother) was as sure of attracting momentary attention as the blackest of newspaper headlines.

But mere sentimental appeal does not suffice to keep a symphony alive for sixty years. However strongly we may feel that its yearning for death is the mere *Sehnsucht nach Sehnsucht* of moon-struck romanticism, it can hardly be denied that there is somewhere within this music a reality of feeling that appeals to vast numbers of people to whom critics and criticism are of no importance and who remain blissfully unaware of the death sentence that modernism has pronounced on romance.

If we resist, at the outset, the flood of suggestion which the title *Pathetic* conveys, and observe the Introduction for itself, we shall find that while we have indeed a somber mood — depicted in an oft repeated phrase of four notes whose narrow compass, feminine ending, upward sequential progression, and gradual crescendo all combine to convey a sense of deepening oppression — that mood is by no means, as yet, one of intolerable gloom. Tragedy threatens, but has not the upper hand.

The following *Allegro non troppo* has, as principal theme, the four-note phrase of the Introduction, in swifter tempo and expanded in a way that suggests a nervous, diffidently defiant character. Weakness may doubtless be inferred from the breathlessness of the short phrases, but it is considerably hidden by the diversion into staccato figures that are in themselves graceful and almost joyous. The principal phrase returns, achieving a climax of some force, but another episode, in a still more lilting vein

and quite without the tension of overstressed nerves, immediately follows. Out of this episode a pendant passage rounds out a long transition (several times punctuated by the somber phrase of the opening in the brasses) that finally leads to the second subject.

This appealing melody, given now to violins and 'celli, has really but two phrases: a long, sinuous curve, reaching upward after its descent to a moment of bitter-sweet dissonance, and then a diatonic descent of four notes, more impeded in motion and more directly expressive of regretful protest. The melody is expanded by repetitions and ends with a return to its first phrase. It is followed by another episode — a dialogue of ascending triplet scales in flute and bassoon — accompanied in the lilting rhythm of the earlier interlude. More intense descending lines in the wood wind, related to the descending phrase of the second subject and intensified by tramping, upward scales in the brass, are presently added.

The broad melody of the second theme now reappears with great fullness and intensity in the whole orchestra. It takes a long farewell in flexibly harmonized, gently curving phrases, and at last disappears in the bass clarinet. (Tchaikowsky scored it for the bassoon, but that instrument — or any other — is incapable of the extravagant *pianissimo*, marked *pppppp*, that the composer prescribed.)

The development begins with a shocking *fortissimo* which sharply emphasizes the nervous instability which has hitherto been only suggested. The principal subject then appears, *feroce*, first in the violins, then in the basses. A short figure of sixteenths from the second phrase of the same subject now serves for an exciting crescendo to a powerful climax, at whose summit the trumpets enter with a piercing scream — a slight variant of the descending phrase of protest from the second subject.

The recapitulation is largely altered. The second subject is now scored more colorfully than before, and the strain of protest is intensified to the utmost. There follows an unusual Coda, on quite new thematic material — declamatory phrases of the brass or wood wind against a despondent series of descending scales, pizzicato, in the strings.

In the second movement the taints that infected the atmosphere of the first are almost wholly removed. It is a charming and graceful dance in the measure, unusual in Tchaikovsky's day, of five beats. (James Huneker described the piece as a waltz which one would need three legs to dance.) The fluid dance measure is admirably maintained, and there is no real hint of disease, although the Trio, somewhat artificially, does pull a rather long face which, in its context, cannot but appear morbid.

The march that follows, however, dispels this note at once. If this had been the final note of the symphony, we should have to agree that, perilous as was the mental disturbance revealed in the first movement, the impending tragedy had been averted, and by quite legitimate means. This wild and barbaric march is probably the most vivid and colorful composition Tchaikovsky has left. It is needless to analyze the music. It is quite irresistible in its headlong rhythmic *élan*, and the skill with which its tension is maintained is amazing.

The Finale, *Adagio lamentoso*, is dreadful. But this is because of its lack of resistance, rather than because of the actuality of its grief. It is not in the least degree tragic. Of terror there is none, and the pity displayed is self-pity. This appears as an orgy of weeping, pathologic in intensity, but certain to end, not in the death it seems to envisage but in a slumber of exhaustion. The outburst is palpably out of all proportion to any significant cause, and from the very violence of its abandon we can see that there is in the sufferer's heart a secret assurance that he will live to suffer again.

Overture-Fantasia, *Romeo and Juliet*

The suggestion of this subject as suitable for orchestral treatment seems to have come from Mily Balakireff, a composer of great fire but of lesser depth, who offered to Tchaikovsky a somewhat unwelcome though valuable friendship during the time of the latter's one really genuine love affair. In the winter of 1868–1869 Tchaikovsky fell deeply in love with an opera singer, Marguerite Joséphine Désirée Artôt. He was characteristically in doubt as to whether he would much enhance his personal fortune by marriage with a star whose brilliancy was as yet considerably greater than his own. These doubts were nearly resolved when he received the startling news that Mlle. Artôt had suddenly married another singer, Padilla, during an operatic engagement. Tchaikovsky sanely drowned his grief in work — the forthcoming production of his first opera, *The Voyedove*. We have no reason to suppose that the *Romeo and Juliet* fantasy-overture is a revelation of his personal feeling; but Shakespeare's play has served to console countless disappointed lovers, and it is perhaps allowable to see in the glowing love theme (the most appealing feature of the music) a result of the passionate awakening which the composer owed to the singer. Balakireff's suggestion, at any rate, fell upon newly fertilized ground.

The overture was begun in September 1869. Much correspondence went on in regard to it. Balakireff's frank criticism seems not to have

offended the composer. Neither were all his suggestions adopted. They seem, however, to have been very influential in the shaping of the whole work. The overture, in its first form, was played in Moscow in 1870, without arousing much enthusiasm. Considerable changes, accordingly, were made before the publication of this first version in 1871. But the composer still remained dissatisfied with it, and at various times made other alterations which both sharpened the contour and shortened the length of the work. It was republished in 1881 in the form in which we now hear it.

The overture has four main sections, illustrating four essential episodes of the play: Friar Laurence's Cell; the Montagues and the Capulets; the Meeting of the Lovers; and the Death of Romeo and Juliet. The first and last episodes are dealt with in the prologue and the epilogue. The two central topics together form the main body of the music.

The opening (*Andante ma non tanto, quasi moderato*) is in F minor. Its quiet and solemn harmonies are given to clarinets and bassoons. To some commentators these chords characterize Friar Laurence; to others they suggest the Fate that pursues the lovers. This scene is somewhat extended, a short theme in the strings insinuating itself into the harmony; and a long organ-point on D flat leads to a repetition of the Friar Laurence theme (as we shall call it) in the winds, with pizzicato basses.

The *Allegro giusto* which follows (in B minor, 4-4 time) represents at first the quarrel between the two houses. Tangled and excited phrases in winds, horns, and strings picture the strife. And in the midst of this comes the passionate theme of the lovers. (Balakireff, writing of this to the composer, says: "It is simply wonderful. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immortal German Albrecht. I have only one criticism to make of this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers; they were Europeans.")

This theme is followed by a return to the tumult and shouting of the street scene, which is again stilled to make way for a return of the love music. This, more glowingly orchestrated than before, is presently combined with the theme of the conflict and with that of Friar Laurence. After a tremendous burst of excitement the music dies into silence, out of which emerges the final threnody. In somber measure (*Moderato assai*, B minor) drumbeats and the gentle thud of plucked basses accompany Romeo's song, which is now only a bitter memory. Lovers and music die together in soft chords of the wood winds and horns.

Fantasia, *Francesca da Rimini*, Op. 32

The story of Paolo and Francesca was precisely the tale to appeal to the heart of the overromantic composer who at thirty-seven was to marry — out of a mad chivalric impulse which nobody can understand — a woman with whom he was confessedly not the least in love. He had at first intended to make an opera on this theme, and the libretto, by one Zvanstev, had already been provided. But it had been written with a view to Wagnerian treatment.

Now, Tchaikovsky, in 1876, had gone as correspondent for the *Russky Viedomosti* to the great musical event of that year, the first Bayreuth festival, and he had come away with a strange mixture of enthusiasm for Wagner's music and distrust for his theories. Bizet's *Carmen*, moreover, had aroused his high admiration for its clearness, intensity, and realism. Thus his projected opera became an impossibility; but the story of Francesca remained an obsession. So the "Symphonic Fantasia," which is neither more nor less than a symphonic poem, came into being.

Before the music begins, the earthly tale is finished — the story of the deception of the soldier, Giovanni Malatesta, by his wife, Francesca. She had been given him in marriage by her father. Giovanni was lame and otherwise ill-favored, while Paolo, his brother, was fair and ingratiating. When the not unnatural affair between Paolo and Francesca was discovered, Giovanni made to kill his brother with a dagger; but Francesca, seeing his intent, ran between and was herself slain by that blow. Boccaccio tells of Giovanni that "being as one who loved the lady better than himself, he withdrew the dagger and again struck at Paolo and slew him; and so leaving them both dead he hastily went his way and betook himself to his wonted affairs; and the next morning the two lovers, with many tears, were buried in the same grave."

Not these earthly adventures, however, but the miseries of the lovers in the afterlife, form the program of the music, which derives from the fifth canto of Dante's *Inferno*: Dante has come into the second circle of Hell, where carnal sinners are punished by being tossed about ceaselessly in the dark by the most furious winds. Among these is Francesca da Rimini, who relates to him her story:

> No greater grief than to remember days
> Of joy when misery is at hand. That kens
> Thy learned instructor. Yet, so eagerly
> If thou are bent to know the primal root
> From whence our love gat being, I will do

As one who weeps and tells his tale. One day
For our delight we read of Lancelot,
How him love thrall'd. Alone we were, and no
Suspicion near us. Ofttimes by that reading
Our eyes were drawn together, and the hue
Fled from our altered cheek. But at one point
Alone we fell. When of that smile we read,
The wished-for smile, so rapturously kissed
By one so deep in love, then he, who ne'er
From me shall separate, at once my lips
All trembling kissed. The book and writer both
Were love's purveyors. In its leaves that day
We read no more. Thus while one spirit spake,
The other wailed so sorely that, heart-struck,
I, through compassion fainting, seem'd not far
From death, and like a corpse fell to the ground.
— Translation by Henry F. Carey.

The music opens (*Andante lugubre*) with a lurid picture of the Inferno. The winds which incessantly whirl the unhappy souls on their hideous round (as did their passions while on this earth) are heard with the wailing and moaning with which the happy memories are recalled. With Dante we then hear the narrative of Francesca (*Andante cantabile, non troppo*) — a tale begun by the clarinet with pizzicato accompaniment. The passionate development of the story is chiefly entrusted to the strings. It is among the most convincing of Tchaikovsky's pages, as is also the end, where, for the full enforcement of Dante's famous phrase *nessun maggior dolore*, we make our exit through the screaming winds of Hell.

Concerto for Piano and Orchestra No. 1, in B flat minor, Op. 23

Some ten years ago an enterprising purveyor of dance tunes put forth a "popular" version of the opening strain of this concerto. During all that winter no diner-out could escape its insistence, and its echoes resounded far beyond the range of the juke-boxes.

That two-cylindered version of the great soaring theme now lies in the junk yard — flat-tired, broken-springed, without a valid spark plug in its rickety engine. But the original tune goes on soaring, as dizzily as ever. The whole phenomenon is as hard to explain as was Tennyson's flower in the crannied wall; but even without explanation it suggests compelling, if not flattering, reflections on what man is.

The early history of this concerto, however, is no less perplexing. It was written in November and December, 1874. The composer had

hopes that Nicholas Rubinstein (a brother of the world-famous pianist, Anton, but himself an artist of high attainment) would give the first performance of the piece. On Christmas Eve, 1874, Tchaikovsky played it through for Nicholas and another friend. Like the first reading of Brahms's Fourth Symphony, this performance was received with dismaying silence. Only at the end was any comment offered, and this took the form of a violent tirade, evidently inspired by more than Rubinstein's dislike or misunderstanding of the music. The concerto, he said, was vulgar, trivial, unpianistic — indeed, utterly worthless. Some of the solo passages were not even original. (Tchaikovsky had indeed complained, during the composition of the work, of the difficulty of inventing fresh pianistic figures; but no one else had hinted at plagiarism.) The composer made no emphatic rejoinder but went to his own rooms, doubtless to brood. Rubinstein visited him later the same evening and appears to have spoken somewhat less heatedly, but to the same general effect as before. Yet, if Tchaikovsky would alter the music acceptably, he would play it. "I will not alter a single note," was the answer; "I shall publish the work exactly as it stands." And this he did.

He struck out the original dedication to Rubinstein, however, and put in the name of Hans von Bülow, who was greatly pleased and took the work with him to America on a tour that had already been planned. Thus it happened that the first performance of the concerto took place in Boston, on October 25, 1875. (Nicholas Rubinstein was later converted from his earlier opinion, and played the piece with fine discrimination both in Russia and abroad.)

The long Introduction with its electrical melody is, to the more instructed music lover as to the jazz musician, the most notable part of the concerto. Only a composer with supreme confidence in his genius would dare to put such a "purple patch" as this at the very beginning of a long work. No hint of the great tune ever reappears — for the excellent reason that to recall it in the midst of the later discourse would be to distract our minds in a way detrimental to that discourse. But the transition is deftly made, and what appears in the movement proper is still brilliant and compelling enough to justify Tchaikovsky's belief in himself.

The Introduction is mostly in the key of D flat, but the main movement begins in B flat minor and is effectively constructed around that center. The principal subject, anticipated in preparatory figures in the solo, is also given its definite shape in the piano, with simple chords in the strings for accompaniment. The second subject, quite in the composer's best

melodic vein, is first heard in the winds and horns and then elaborated in the solo. A considerable part of the development is given to the orchestra, which deals colorfully with various fragments of the themes and builds up to such a climax that we wonder what will be left for one solo piano to do. But the swift figure of four descending notes is suddenly taken over completely in a bravura octave passage probably without its equal for excitement in the literature of the concerto, and once again Tchaikovsky saves the day. Neither here nor in the later passages nor in the cadenza is his complained-of difficulty in invention apparent.

The second movement (*Andantino semplice*) opens with a gracious and somewhat languid melody in the flute against a simple accompaniment of pizzicato chords. When the solo takes it up, a charming "second" is added in the lower strings. There is a more sprightly continuation, also elaborated by the solo, and presently there comes a scherzo-like interlude, marked *Prestissimo*. This is initiated in the solo and, after frisking about in what may at first seem considerable rhythmic confusion, it settles into a lilting waltz tune. (It was possibly against this, and also against the principal subject of the first movement, that Rubinstein's charges of unoriginality were made, for the waltz strain is of French origin and the other of Russian.) After a charming cadenza the first part of the movement is repeated, with much contraction.

The third movement (*Allegro con fuoco*) is in B flat minor and, at any rate to my ears, is distinctively Russian. The principal theme reiterates the rhythm of the opening bar undeviatingly in both solo and orchestra. Such persistence would have made unendurable a less vital figure. After a vigorous episode in the orchestra which continues to suggest active limbs and stamping feet, the second theme — a swaying tune, again in Tchaikovsky's best vein — is played by the violins with syncopated chords in the horns for background. The solo, after elaboration of this, returns to the main theme. A third theme, in slower tempo but in a very active dotted rhythm, is now brought forward and developed by both solo and tutti. In the recapitulation the second subject, much broadened, generates the climax of the movement. There is, of course, a brilliant Coda.

Concerto for Violin and Orchestra, in D major, Op. 35

This work was begun in March 1878 at Clarens, overlooking the Lake of Geneva. It was written with the helpful advice of Joseph Kotek, the young violinist who had formerly been in the class in musical theory which Tchaikovsky had conducted at the Moscow Conservatory and who

later brought about the composer's friendship with Mme. Nadejda von Meck. Kotek, recommended to that lady as a violinist with whom she might play sonatas, infected her with his admiration of Tchaikovsky's music, and after several well-paid commissions had been executed, she settled upon the needy composer that annual pension which relieved him, for most of his life, from material worry. The project of a concerto seems to have been at first a little dubious, but as the work progressed his interest grew, and he worked rapidly to complete it. On April 20 he wrote to Nadejda that the piece was finished.

"I shall now play it through several times with Kotek, who is still here, and then score it," he said; and a week later: "The first movement of the concerto is now ready — that is, copied in a clear hand and played through. I am satisfied with it. I am not content with the *Andante*, and I shall either better it radically or compose a new one. The Finale, if I am not mistaken, is as successful as the first movement." (The original *Andante* was indeed rejected, but it was published, with two other pieces, as Op. 42, under the title *Meditation.*) On April 29 he wrote, "I composed today another *Andante* which corresponds better with the other movements, which are very complicated. . . . I consider that the concerto is now completed, and tomorrow I shall rush at the scoring of it, so that I can leave here without having this work longer before me."

But three years and nine months were to elapse before the concerto was played in public. It was at first dedicated to Leopold Auer, principal professor of violin at the St. Petersburg Conservatory; but that virtuoso could not, at that time, make up his mind to grapple with the formidable difficulties of the work. Hence the first performance was given by Adolf Brodsky, formerly Tchaikovsky's colleague of the Moscow Conservatory, at Vienna on December 4, 1881. The later version is dedicated to him.

The reception was not wholly enthusiastic even on the part of the audience, but the critics were all but unanimous in their condemnation. Of all the Viennese reviewers the most powerful was Eduard Hanslick, who carried in his heart a bitter hatred of Richard Wagner, Russian art, and program music. He wrote:

"The concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The *Adagio*, with

its tender national melody, almost conciliates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. [This from the critic who asserted that music was incapable of expression!] Friedrich Vischer once asserted, in reference to lascivious paintings, that there are pictures that 'stink in the eye.' Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear."

The first movement (*Allegro moderato*) opens, in the solo instrument with a few measures of a narrative sort — quite obviously not the principal theme of the piece. But that theme is soon set forth unmistakably, at first by the orchestra in fragments, and then by the solo complete (*Moderato assai*). It soon acquires a lilting pendant strain, and with some additional ornament, emphatic and brilliant, progresses toward the second theme. This is in A major, and is also presented by the solo — another lyric thought of the kind that was always singing in Tchaikovsky's head. Like the principal theme, it develops into passages of great brilliance, which this time are more fully accompanied. A long orchestral tutti ensues, beginning with the principal theme as if it were to be the repetition of the exposition, in a kind of inversion of the old classical order which first presents the matter of the exposition in the tutti and then repeats it in the solo. But the second subject does not appear, and we are soon projected by the solo into a brilliant and intricate development of the main theme. After another similar tutti there is a long and extraordinarily difficult cadenza, followed by a not much altered repetition of the first part. There is a brief but energetic Coda.

The second movement is entitled Canzonetta. There are twelve bars of introductory matter in the wood winds, after which the lyrical main theme appears in the solo. It is no wonder that Hanslick was almost won over by its curiously smiling melancholy. There is a second theme in E flat, and the whole is presently animated by a triplet figure. The main theme then returns in the violin with clarinet arpeggios for figurated background. Then the introductory matter reappears, forming the Coda and leading without pause into the Finale.

This music, the chief provocation of Hanslick's wrath, is really a Trepak — a Russian dance, completely abandoned in its excitement, but compelling to any but the "unco' guid." Even the "hottest" jazz, although more noisy and more raucous, is not more excited than this strain. There is a sixteen-bar orchestral preparation and a brief cadenza for the solo

before the dance actually gets going. It continues until we cannot but imagine the dancers to be out of breath; then, of sheer physical necessity, it broadens into a somewhat more tranquil second subject which the solo sings above a drone bass. The main theme returns; there is excited development; the second theme comes back in D major; and there is a long and eventually frantic Coda on the principal theme.

Variations on a Rococo Theme for Violoncello and Orchestra, Op. 33

This interesting piece was composed in the extraordinarily fruitful year 1876, the year of the popular *Marche Slav, Francesca da Rimini,* and a large part of Tchaikovsky's most successful opera, *Eugene Onegin.* It was also the year in which the foundation was laid for that strange friendship with Mme. von Meck which began with commissions and ended with an annual subsidy.

The word *rococo* in Italian implies something antiquated. The term became technical in the field of architecture, where it indicates a highly ornamental style, derivative and somewhat artificial, in particular antithesis to the term *baroque.* Bach and Handel are described by music historians as bringing to completion the baroque period, that word bearing special reference to the individuality of feeling (not unrelated to romanticism) that is displayed in many of their works. *Rococo,* then, designates the period following, that of Haydn and Mozart, but it refers not so much to the refinement and perfection of Mozart's style as to a certain artistic conventionality common to works of the lesser composers of that day.

Tchaikovsky's theme is indeed not of the dark, impassioned sort which is most characteristic of his genius. Rather, it is dainty and Mozartian, although its rhythm has a charm and a kind of modernity not readily associable with the eighteenth century. The composition is unusual in that the variations are separated from each other by a brief interlude which both gives relief from the monotony of immediate succession in the variations and serves as a connecting link between those which are in largely divergent tempo or character.

The theme, in A major, is presented by the solo after a few introductory bars. There are seven variations. The first two are in the tempo of the theme; the third, in C major, 3-4 time, is marked *Andante sostenuto* and has an especially rich accompaniment; the fourth, *Andante grazioso,* returns to the original 2-4 time; the fifth is *Allegro moderato*; and the

sixth, which is in D minor, is a songful *Andante*. The seventh variation is not only brilliant in itself but is expanded by a still more scintillant Coda.

The work is dedicated to Wilhelm Fitzenhagen, professor at the Moscow Conservatory, where Tchaikovsky, in his earlier years, had been a teacher of musical theory. Fitzenhagen played the Variations at Wiesbaden in 1879, where they were very successful. Liszt, who heard the performance, is said to have remarked, "This is indeed music!"

WAGNER

Overture to *Die Feen* (*The Fairies*)

WAGNER'S biography as man depicts him as in sore need of redemption. His biography as artist shows him — perhaps by a kind of empathy — profoundly concerned with the redemption of humanity. Even *Die Feen* (*The Fairies*), his first completed opera, transmutes what in Carlo Gozzi's hands was a mere fairy tale into a remote foreshadowing of some of the supernatural elements in the *Ring*. In that vast panorama of the natural and the supernatural worlds Brünnhilde, a war-maiden rather than a fairy, is for her disobedience to Wotan's command transformed into a woman who, by self-immolation, redeems the world. Ada, the fair heroine of *Die Feen*, falls in love with a mortal, Arindal, and is changed into a stone (in Gozzi's tale, it was a serpent), from which state, if her lover releases her, she will be able to attain the condition of mortality. A passionate song performs the miracle; but the reward, instead of being mortality for Ada, inconsistently turns out to be immortality for the faithful lover.

The opera, written in 1833, was accepted for performance at Leipzig but shelved (as was doubtless intended from the beginning), and so was never performed during Wagner's lifetime. It was sumptuously mounted at Munich in June 1888 and had more than fifty performances between that year and 1895. It has long ceased to command the interest of the public; yet the Overture and some of the arias have survived, revealing a composer of noteworthy skill, considering his mere twenty years.

There is first an Introduction (*Adagio*, E major, 4-4 time) in which the principal theme of the piece is foreshadowed (in a string figure in

the second bar). A contrast is introduced after only eight bars (a phrase in flute and oboe), after which the first thought recurs and is made to lead to the main part of the overture (*Allegro con molto fuoco*).

The impetuous main theme is first heard in the violins and is kept at high intensity for some time. The second theme, in the flute, is accompanied by the winds and horns, and has a continuation in flute and clarinet in octaves against a persistent triplet figure in the basses. The development concerns itself chiefly with the first theme, but touches also on the second. The recapitulation begins with the forceful statement of the main theme by the whole orchestra. The second subject is again in the winds (clarinets and bassoons), but the continuation is now also *fortissimo*, and this strain becomes an important feature of the Coda.

Overture to *Rienzi*

Rienzi was Wagner's first energetic bid for fame. Sketched in 1838, at Riga, where Wagner was musical director, and deliberately planned on a scale far exceeding the resources of his own theater, *Rienzi* was not merely a bid for fame but was also a challenge to that pursuing fate which so often and so nearly defeated the "Darer" — as Wagner's name may be interpreted.

He fashioned the libretto after Bulwer-Lytton's novel *Rienzi, the Last of the Tribunes*. The work is thus in the class of the historical opera, as opposed to the romantic type favored by Marschner and Weber, and to the *opéra comique* represented in the works of Boieldieu, Auber, and Hérold. Bellini's *I Puritani*, Spontini's *Agnes von Hohenstaufen*, Rossini's *William Tell*, and Meyerbeer's *Robert the Devil* and *The Huguenots* show how strong was the current of popular taste toward opera founded in reality (or at least its semblance) instead of in fancy or clever trickery.

Wagner's spectacle — for it is that, rather than a drama —opens with the attempt by nobles of the Orsini family to abduct Irene, the sister of Rienzi. As the trembling maiden is carried down the ladder from her chamber window, another group of nobles, the Colonni, appear and dispute possession of the prize. A younger scion of the Colonni, Adriano, smitten both in conscience and in heart, not only delays the abduction until Rienzi appears with his followers but sides against the noble bandits in whose ranks he belongs. He joins with Rienzi in a movement to overthrow all the nobles and as a reward for his devotion receives the heart and a promise of the hand of Irene.

All this in the first act. Betrayals and counterbetrayals, riot, battle,

excommunication, and the final destruction of Rienzi, his sister, and Adriano in the incendiary burning of the capitol follow with hair-raising swiftness.

The overture to such a production might well be expected to be cast in the form of a mere potpourri of tunes from the ensuing opera. But even at this early period Wagner's purpose was too sincere and his musical instinct too profound to be content with such patchwork. Hence the piece is in that slight modification of the sonata form which is the classical overture.

We hear first a long A in the trumpet — in the opera, a herald's signal, calling the people together. Thrice, interspersed with somber phrases in the bass, this tone summons our attention. There follows a broad melody — Rienzi's prayer as, after his ejection from the church of St. John Lateran, he is realizing the failure of all his ambitions. The melody is given first in the strings; then, with considerable additions of color, in the brass and wood wind.

This is really the Introduction. An *Allegro energico* follows, its subject drawn from the finale of the first act where the populace are celebrating the apparent success of Rienzi's attempt at the overthrow of the nobles. A strong upward-tending phrase, blared out without harmony by the brass, is Rienzi's battle hymn — *Santo spirito cavaliere.* This is at once followed by the theme of the prayer, now taken at a rapid pace and assuming an entirely altered character. This is the second subject of the overture form. The closing subject is a song, "Rienzi, Praise to Thee," sung first by Adriano and Irene and then by the people in celebration of another temporary victory of Rienzi which closes the second act.

Development, chiefly of the theme of the battle hymn, follows. There is then a shortened and accelerated recapitulation, largely concerned with a brilliant and militant statement of the theme "Rienzi, Praise to Thee." The stern phrase of the battle hymn quite fittingly has the last word.

Overture to *The Flying Dutchman*

This is the first of the Wagnerian music dramas to exemplify that new ideal of the musical stage-play which was presently to be described by its inventor as "the Art-work of the Future." Being a first attempt, the work is in plan uncertain, as is also its execution. Wagner cannot as yet conceive dramatic music which is not in the conventional forms of recitative and aria, although his modifications of these forms are numerous. Neither had he as yet imagined the possible allusiveness of the leading-motive

which he was to realize when that sort of theme — typifying persons, objects, forces, or any essential of the dramatic action — became a part of a really symphonic tone-structure, fulfilling the purpose not merely of direct utterance from actor to audience, but also that of illumination from outside the action itself such as was contributed by the chorus in the drama of ancient Greece. But he takes, in *The Flying Dutchman*, a long step toward that realization.

The music is thus a very tolerable example of the overture form; but it is much more than that. It is a vivid seascape, the like of which had never before been painted in tone. Joseph Conrad himself gives no more compelling illusion of screaming winds and towering seas. Moreover, the most important figures of the drama are portrayed: the Dutchman, in the wind-blown phrase in the brasses that appears almost at the beginning; Senta, in the tender refrain from that ballad which she is to sing in the second act — a confession of her obsession with the fate of the Dutchman at the very moment when he is about to appear in person; and, for background to the actual picture, the song of the Norwegian sailors who man Daland's (Senta's father's) ship.

Overture and Bacchanale from *Tannhäuser*

In the summer of 1841 the *Volksbuch* version of the story of Tannhäuser came into Wagner's hands. He was still in Paris, where he had gone in 1839, expecting to make immediate conquest of the musical world with *Rienzi*.

Instead, that world nearly conquered him. He subsisted through scraps of journalistic writing and musical arranging, and through his incredible talent for borrowing. But his mind was nevertheless chiefly on his distant goal. Although *Rienzi* was still unknown to the world, he was completing *The Flying Dutchman* (it took only seven weeks), and was already departing from that path of conventional operatic composition which *Rienzi* represented. The success of *Rienzi*, when it was finally performed in Dresden, was fabulous; but his interest in the work itself had faded, and he hoped for equal favor with the *Dutchman*. He was grievously disappointed. Only a handful of friends really understood what he was driving at. But he was sure that *Tannhäuser*, whose theme is more related to the general experience of humanity, would be understood.

But the idea of music drama as opposed to mere opera had fermented strongly in his mind in the interval, so that his new work, first produced at Dresden in 1845, found almost as unenthusiastic a reception as had the

Dutchman. This is hard to understand nowadays, when the Pilgrims' Chorus has almost become a folk tune and when the antithesis between this and the Venusberg music is unmistakable. (The Venusberg music, with Tannhäuser's song to Venus from Act II, forms the main body of the Overture; the Pilgrims' Chorus forms the Introduction and the Coda.) Gradually, indeed, the public was catching up; but Wagner, with *Lohengrin,* was moving more rapidly still toward his goal. Then came the revolutionary outbreak of 1849, and Wagner's banishment for his participation.

In September 1859 he went for the second time to Paris to try his fortune. The miseries of his sojourn there, twenty years before, were not forgotten; but now that he had been for ten years an exile from Germany, vainly striving by the composition of impracticably difficult works to realize the possibilities of music drama as he now conceived that form, there seemed no likelihood of recognition for his ideas unless the seal of Parisian approval were put upon them. He had interrupted the composition of the *Ring* to compose *Tristan,* hoping with this drama of passion to win the favor of the world. It was *Tristan,* indeed, that he was hoping to produce in Paris; but M. Carvalho, director of the *Théâtre Lyrique,* to whom he first applied, would consider nothing more revolutionary than *Tannhäuser.*

Even this work made but little impression on that director. Wagner could not play the piano properly, and his screamings and stampings, in lieu of notes, evoked from M. Carvalho only a few polite phrases, after which he turned on his heels and disappeared. But three orchestral concerts, early in 1860, gave the Parisian public a more adequate idea of his music. The Prelude to *Tristan,* which Berlioz confessed himself wholly unable to understand, was among the works performed. However, a considerable Wagner party was forming and at length, at the insistence of the Princess Metternich, the Emperor commanded that *Tannhäuser* be produced at the *Opéra.*

The preparations were on a sumptuous scale, and every facility for rehearsal was granted. Even the cooperation of the principals, while often confused, seems to have been generally ungrudging. But French tradition demanded a ballet in the *second* act of every opera; and this tradition was vigorously upheld by the Jockey Club, a group of influential supporters of the *Opéra* who would not think of arriving at the theater before the second act began.

A ballet in the second act of *Tannhäuser* (in the midst of the Tournament of Song) was unimaginable. But Wagner did his best to appease the

Jockeys by rewriting the opening scene of the *first* act — that in which the hero is quitting the court of Venus. This task, in view of the rosy prospects apparently offered through imperial favor, was a labor of love. But love's labor was lost. Over the protests of the ordinary patrons, the catcalls and toy horns of the outraged Jockeys made such a din that after a third chaotic performance the opera was withdrawn.

Hearing this "Paris Version" of the Overture, we shall realize how greatly the wealth of Wagner's imagination had increased since the composition of the original version. The Venusberg music had been a wonderful thing in 1845, but in his reshaping of that scene, the magician who has just completed *Tristan* sets his alchemy to work upon those mildly glowing materials and raises them to blinding incandescence. There is hardly a phrase of the original that has not been changed into something rich and strange. The original Venus motive, in particular — sounded, in the original Overture, by the clarinet against a mere harmony of the diminished seventh — now appears in a fluid harmonization seductive enough to dissolve the moral resistance of a Cromwell.

Wonderful as this music is, however, when used with the rest of the opera it ruins almost all the original music. There is but one scene — that of Tannhäuser's narration in the third act — that is not cast into shadow by the brilliancy of this opening spectacle. That contrast, however, is spared us when the music is played in the concert hall. That is where the "Paris Version" really belongs.

Prelude to *Lohengrin*

Superficially the fable of *Lohengrin* is perplexing. A knight comes from afar to answer the prayer of Elsa for a champion against Frederick, who has accused her of the murder of her brother, Godfrey. Not only Frederick (who is disarmed in the trial by battle) but Elsa herself (in another sense) is vanquished by the glorious stranger. Marriage is agreed upon with due operatic celerity. But the knight, before undertaking the combat, imposes the condition that no one shall ask his name or his race or his occupation. That condition is also to bind his bride.

Elsa withstands all pleas and warnings not to enter into such a contract, but once the ceremony has been performed, her anxiety can no longer be contained and she asks the fatal question. The knight, having assembled all the operatic company, reveals that he is a knight of the Holy Grail; that his father is Parsifal; that it is his mission to succor damsels in distress; and that his name is Lohengrin. But he is also compelled to desert Elsa

because of her failure to observe his injunction against inquiry into his origin. The swan which brought his barge to the landing place on the Scheldt turns out to have been the missing Godfrey (bewitched by Ortrud, Frederick's sister), and this establishes Elsa's innocence; but at the departure of her husband she dies.

Beneath the preposterous surface of this yarn, Wagner intended us to perceive a tragedy whose crux lay in the failure of each of the principals to understand and to attain to full faith in the other. An audience might have been made to apprehend this theme through being kept aware of Lohengrin's high extraction and the nobility of his mission. But for the successful communication of the idea, too little of that, it seems to me, is suggested in the action itself. It is likely, however, that Wagner intended the Prelude to suffuse the whole drama with the necessary atmosphere of mysticism.

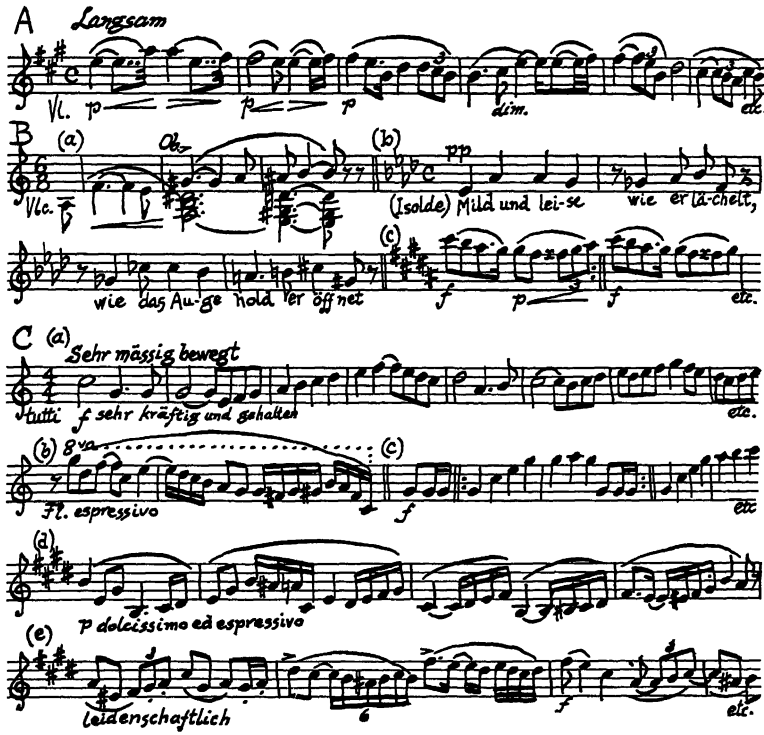
Music for such a purpose could hardly have been more adequately conceived, not only in 1847, when this was written (after the opera itself was complete), but during the whole nineteenth century. Four violins alone set forth, at the beginning, the motive which typifies the Grail. (It is shown at A in the illustration of Wagnerian themes appearing below.) This, gradually spreading over the orchestra, does indeed create an impression not merely of high solemnity but of pervasive spiritual warmth. The image is supposed to be something like that of the descent of the Grail itself and its later evanescence; but this is to be interpreted not merely as a spectacle but as a manifestation of beneficent spiritual powers.

Prelude and *Liebestod* from *Tristan and Isolde*

These two pieces represent the beginning and the end — the alpha and omega — of the most compelling drama of passion in musical literature. In the action itself we see how an earlier love between the two protagonists, at first turned into violent anger in Isolde's heart by the inexplicable connivance of Tristan in a plan for the marriage of Isolde to his uncle, King Mark of Cornwall, is transmuted into consuming passion, ostensibly through the drinking of a love potion, but more probably through a subtler spiritual alchemy of which the potion is only the catalytic agent. Here the action is continuous and cogent right up to the moment of the drinking of the potion.

In the second act, after the marriage of Isolde and Mark has been performed but apparently not consummated, there is a wonderful portrayal of mounting passion in Isolde's heart as she awaits the coming of Tristan,

who has absented himself from a nocturnal hunting party in which the king and the whole court are engaged. Thereafter there is a long love duet — just as "truthful" as the preceding scene, but wholly without action until the hunters return and discover the lovers. King Mark is more grieved than angered by the discovery, but Melot, who schemed the hunt for precisely this outcome, provokes Tristan to an encounter, in which he is gravely wounded.

In the third act Tristan lies at death's door, nursed by his faithful servant Kurvenal. Isolde (who before the drama began had once shown extraordinary skill in healing the wounded Tristan) has been sent for to use her powers again. Her coming is long delayed, but when her ship is at last sighted, Tristan, delirious with joy, arises from his couch, tears the bandages from his wound, and dies just as Isolde enters. She falls in a swoon when she realizes that she is too late. Melot and Kurvenal are slain in a battle between Tristan's and Mark's retainers (Mark having

Wagner, Themes from (A) *Lohengrin*, (B) *Tristan and Isolde*, and (C) *Die Meistersinger*

followed Isolde in another ship, really with the purpose of reconciliation); and as Mark and Brangäne (Isolde's confidante) ruefully contemplate the tragic scene, Isolde rises to her knees and sings a transfigured memory of the duet in which both she and Tristan had realized that their only true union must be in death. She joins him there, at the end.

The opening motive of the Prelude (Quot. B*a*, above) is surely one of the most infectious musical ideas in the literature. Its languor is the very stuff of unfulfilled passion, irresistible and fatal. Wagner, indeed, when he first performed the piece, named it *Liebestod* (Love-death), and called the actual scene of Isolde's death a transfiguration; and it is a pity that these verbal hints were somehow changed, in the after time, for they are more accurate than the words presently current. Pedestrian commentators have been responsible for the stupid and often meaningless verbalizations of Wagner's leading-motives, and it is well to remember that Wagner himself is not the author of these terms. The opening motive was for a long time called the "potion motive" — a suggestion which, if it were accepted, would throw the whole burden of the tragedy on that literal physical fact and rob the drama of all its subtle psychology.*

The whole Prelude, if hardly a love-death, is palpably a foreboding of such a death. The so-called *Liebestod* (whose beginning is shown at B*b* below, with its culminant phrase at B*c*) is an ecstasy so high that she who undergoes it cannot return to earth. The twentieth century's climate of passion is too cold to nourish belief in such states. Whether this is really a healthier climate is perhaps not yet finally determined.

Die Meistersinger von Nürnberg

OVERTURE

Tristan was composed in 1857–1859. *Die Meistersinger* was first conceived in 1845, but the idea remained for the most part dormant until after the completion of *Tristan*. Both works were written during the long

* This is not the place for a long disquisition on the meaning of the leading-motive. Yet, though none of the most pregnant motives can be defined in such literal phrases as the commentators have offered, and though even the average hearer will make sense of the music far more through absorbing such implications as the motives convey to the musical mind than through trying to interpret them in the light of these inept definitions, the motives were nevertheless intended to relate to the experiences enacted on the stage and to the words that come from the lips of the actors. A close scrutiny of many pages of Wagner's music seems to me to indicate that the leading-motive is handled in two different ways. Comparatively seldom is the main outline of a motive actually sung; the chief communication of the sense of the motive comes from the orchestra, with the voices declaiming their words against that tonal web. But when the motive actually is sung, then the sense

interval of about twenty years which interrupted the composition of the *Ring*. Yet in one aspect or another that same theme of redemption which appeared so early in Wagner's creations is present in these. In *Tristan* love redeems the tragic pair from that world, inimical to their higher selves, in which they live. In *Die Meistersinger*, while the drama is superficially concerned with the romance of an operatic tenor, the redeemer is art. Not art for art's sake; that was never Wagner's ideal. Rather, it was art for the sake of youth — the ageless faculty of imagination that acknowledges a spirit in the animal whose behavior is usually carnal. It is not merely fanciful to say that the victorious Walther is in essence the victorious Siegfried — reduced, of course, to the dimensions of mere musician and lover, but waging the same battle of the new against the old. In part because there is here no calling in of the supernatural, the lesson is more convincingly taught in this simple form than in the other works, where the thesis is more pretentiously set forth and is in consequence more vulnerable. The geniality of this work; its utter kindliness, which is not really obscured even by the rather grotesque drawing of Beckmesser's character; and perhaps most of all its easy mastery of the most difficult musical problems — all this makes *Die Meistersinger* a worthy rival to *Tristan* in popular affection.

These qualities are to be seen in the Overture — the only real overture Wagner wrote, after that to *Tannhäuser*. The music opens with the theme of the Mastersingers (quoted at *Ca*, above) — a wonderful tonal embodiment of all that was sturdy and upright and kindly in the medieval German burgher — treated at considerable length. A second theme (quoted at *Cb*), which is presented rather episodically in the flute and then in the oboe, has to do with the love of Walther and Eva. After a flourish in the

of it, while not literally expressed in the uttered words, is pretty clearly indicated by them.

Examples of the two conditions just described may be briefly noted. The four rising chromatic notes of the opening motive appear in the orchestra in Scene 1 (Schirmer's vocal score, p. 8) as accompaniment to the words *O zahme Kunst der Zauberin, die nur Balsamtränke noch braut!* (O feeble art of the sorceress who now brews balsam-drinks only!). Isolde is certainly not thinking of the love potion here, but her rising anger does spring from that frustration of her former love for Tristan of which she will soon tell. The orchestra, then, is telling us of the source of her not wholly lucid speech. But her words are sung to notes quite independent of the orchestra's motive.

But in Scene 2 (p. 15) she *sings this phrase* to the words *Mir erkoren, — mir verloren, — hehr und heil, — kühn und feig!* (Chosen by me — lost to me — high and whole — brave and cowardly!) — words that suggest not merely her present rage and contempt but also the love that has for the moment turned to rage and contempt. And the motive thus appears as what the unaided musical intuition would perceive it to be — an utterance of ineradicable passion.

violins a third theme (Quot. C*c*), flaunted by the brass, represents the pompous corporate consciousness of the guild of the Mastersingers. This theme is also associated with the banner carried before the guild on state occasions. The extended opening section ends with a very full-throated treatment of a phrase which originates in the second bar of the Mastersingers' theme.

A brief interlude of modulation follows, and thereafter, in E major, the violins sing a part of the famous Prize Song—the musical embodiment of Walther's dream of Eva in paradise and the song with which in the play the victory of the progressives is won. There appears also a phrase related to the night of spring during which the second act takes place, and to the passion which springtime awakens, even in the heart of the aging Hans Sachs. (These two are quoted at C*d* and C*e*, above.)

Next there is a sort of Scherzo in which the theme of the Mastersingers is heard in diminution, sharply and humorously staccato, with a counterpoint made of a derisive little figure which relates to Beckmesser. This episode, portraying the apprentices' irreverent view of their masters, is played chiefly by the wood wind. It is punctuated by a similarly humorous version of the theme of Walther's yearning.

The astonishing climax of the whole work is made by the simultaneous playing of the three main themes: The Prize Song (*d*) in the first violins, first horn, and 'celli; the banner theme (*c*) in the wood winds, lower horns, and second violins; and the theme of the Mastersingers (*a*) in the basses of all the choirs. In addition the derisive figure for Beckmesser appears here and there in the fabric. But the geniality of the thought outshines even the brilliance of the counterpoint.

PRELUDE TO ACT III, DANCE OF THE APPRENTICES, AND PROCESSION OF THE MASTERSINGERS

The real hero of this opera is not Walther, the romantic young lover, but Hans Sachs, the aging cobbler (an actual historic figure) who finally assists young love to its triumph. In another sense the hero is the music of the future, whose triumph Sachs also aids. The heroine is Eva, daughter of Veit Pogner, the goldsmith, who has announced that—with some reservations—his daughter's hand will be bestowed on him who, on tomorrow's Midsummer-day festival shall be first in the contest of song sponsored by the Mastersingers. Only members of that guild may compete, however, and Walther (already desperately in love and favored by Eva) is not even an apprentice. He makes bold to sing a "trial song" for

the assembled guild, but he breaks all the rules and is disbarred by Beckmesser, the "marker" or judge. (Beckmesser himself has aspirations.)

In the second act, the course of true love is even rougher. Eva, learning that Walther has been plucked, hints to dear old Hans that he might himself enter the lists. But Sachs, who knows the story of Tristan, will not venture the possible role of King Mark. So, to meet Walther, Eva exchanges cloaks with Magdalene, her maid, and Magdalene watches from Eva's window. Beckmesser comes to sing his "prize song" under Eva's window, and this arouses the wrath of David (Sachs's apprentice and Magdalene's suitor), who incontinently resorts to fisticuffs, with the ultimate result that almost everybody in Nürnberg (except the Night-watchman) is drawn into a free-for-all fight.

In the Prelude to the third act, the orchestra at first portrays the distress of Sachs over Walther's failure and the general indifference of humanity to new and imaginative ideas. There was much in Walther's trial song which pleased him, and he can't get it out of his head. He is disturbed, too, for Eva's future. (The Prelude becomes a kind of fugue on a theme typical of Sachs's character, warm and a little sad.) Walther comes to visit him and tells him of a dream he had of Eva in paradise; and Sachs, finding this a poetic inspiration, writes it down as Walther sings it, and shows him how to shape it according to the principles of the Mastersingers. They leave, and Beckmesser, showing signs of last night's fray, comes into Sachs's room. He finds there the fresh draft of Walther's new song, and when Sachs comes in, accuses him of having schemed to enter the competition. But Sachs tells him he may have the song if he wishes (only the words are there); and Beckmesser, whose own piece didn't go very well last night, takes it, intending to use it in the afternoon. (All this happens, of course, before the next item in the present selection occurs.)

The scene changes to the festival ground beside the river. The apprentices, having arranged everything, dance gaily with the village maidens — a jolly peasant waltz whose humor is wonderfully appropriate to the occasion. At the height of it an apprentice shouts, "The Masters!" and those dignitaries then appear, each guild headed by its flaunting banner and all marching to an obvious variant of the first bars of the opening of the Overture. (When all are in their places, Beckmesser ascends the mound and sings a dreadfully garbled version of Walther's song. The whole assembly laughs; Beckmesser accuses Hans Sachs of having tricked him into singing the ridiculous thing; but Sachs, who foresaw what would happen, tells the populace that it was a good song, in its original form,

and that if they wish proof of his assertion, Walther will sing it properly for them. The Prize Song, of course, wins Eva's hand.)

Excerpts and Arrangements from *Der Ring des Nibelungen*

ENTRANCE OF THE GODS INTO WALHALLA, FROM *DAS RHEINGOLD*

This is the final scene of the introductory drama (some two and a half hours long) which makes the originally intended trilogy into a tetralogy. (It is about half the length of each of the main dramas.)

The entrance of the gods is imposing, but to realize its full purport we need to know the events that lead up to the spectacle. For care gnaws at the heart of the chief of the gods, Wotan, who to obtain the great castle of Walhalla has committed a breach of the law by which he rules. He has paid for his palace with tainted money. Briefly, this is the tale:

Alberich, the Nibelung, flouted and teased beyond endurance by the Rhine-daughters — a sort of mermaids who play about and guard a lump of gold at the summit of a rock that rises from the bottom of the Rhine — has forsworn love and seized the gold which, the water-maidens were so foolish as to tell him, will endow its possessor with insuperable power. Wotan, confronted by his creditors, the Giants who have built Walhalla, must either deliver to them his daughter Freia or satisfy them with an acceptable equivalent.

To find that equivalent — gold, which many prefer to love — he descends into Nibelheim with Loge (literally, the Liar, and also the spirit of fire), who has suggested the expedition. Alberich, already the master of the Nibelungs through the Ring and the Tarnhelm (a magic cap by which he can transform himself into any shape he pleases) loses Ring, Tarnhelm, and gold through a clever trick of Loge's. Wotan is thus enabled to release Freia by giving the Giants his ill-gotten treasure. But a fearful curse, pronounced by Alberich on any and all who have possession of the Ring, soon proves effective. Fafner, quarreling with Fasolt, his Giant brother, over the loot, slays him with his pine-tree staff; and Wotan sees with a shudder that the curse rests also on him.

At the beginning of the excerpt we hear the last rumbling of a storm that Donner evoked to clear the air of all the discords we have witnessed. Then the rainbow bridge across the chasm to Walhalla becomes visible, and while the Rhine-maidens below are heard bewailing their loss, the triumphal march begins. The song from below, however, sets ideas of restitution fermenting in Wotan's brain.

THE RIDE OF THE VALKYRIES, AND THE MAGIC FIRE SCENE AND WOTAN'S FAREWELL, FROM *DIE WALKÜRE*

Wotan, as he crossed the rainbow bridge, had begun to think of creating a race of men — beings superior to the Giants or the Nibelungs — that might breed one who would override self-interest and restore the gold to the Rhine-daughters. The hero of *Die Walküre*, Siegmund, seemed to have all the qualifications. But having taken refuge from foe and storm in Hunding's house, and having learned that Hunding's race and his were mortal enemies, that hero nevertheless incontinently falls in love and elopes with Sieglinde, Hunding's wife — and his own long-lost twin sister.

Knowing that Hunding will pursue Siegmund, Wotan commands Brünnhilde, his favorite Valkyrie, or war-maiden, to protect Siegmund in the inevitable fight. But Fricka, Wotan's wife and the goddess of marriage, compels Wotan to rescind that order and command Brünnhilde instead to protect the injured husband. Strangely moved by the affection of Siegmund for Sieglinde, she takes it upon herself to obey Wotan's first command, instead of his last. But to no purpose; for Wotan himself appears at the encounter. Nothung ("Needful"), Siegmund's sword which he had drawn from the tree in Hunding's house, is shattered upon the shaft of Wotan's spear, and Siegmund is slain. (So also is Hunding, by a mere glance from Wotan's wrathful eye.)

But Wotan pursues Brünnhilde as she rides through the air on her faithful steed, Grane, bearing also the unconscious Sieglinde and the broken pieces of Nothung, with which Siegfried (Siegmund's son to be) will one day slay Fafner (who, after slaying Fasolt, had turned himself into a dragon). The other Valkyries, Brünnhilde's sisters, help her to fly to the barren rock on which they often congregate, and to hide Sieglinde in the forest. It is this frantic flight which this excerpt describes. (The wild cry of the Valkyries is shown at A*a* in the illustration on p. 620 below.)

Wotan thereafter finds Brünnhilde alone, berates her for her disobedience, decrees that she must be bereft of her demigodhood, and casts her into a magic sleep, leaving her surrounded by a ring of fire (Loge, really) through which only he may pierce who is brave enough not to fear Wotan's spear. The fearless one will, of course, be Siegfried, the son whom Sieglinde is to bear. This scene is one of Wotan's biggest moments in the cycle, and should properly be sung. Yet the arrangement for orchestra alone is remarkably effective, since in Wagner's polyphonic texture the main burden of the thought is often carried by the orchestra, with the voices by no means taking the melodic lead; and there is a long orchestral epilogue

after Wotan's new hope for the fearless one has brought us his last word. (The motive of "Siegfried the Bold," with which Wotan's farewell ends, is shown at A*b* of the illustration.)

WALDWEBEN (FOREST MURMURS), FROM *SIEGFRIED*

Siegfried is remarkable in many ways, but it is unique in having but one female character, Brünnhilde, who does not appear until the end of the opera. Thus, until she is awakened there is no note from a woman's voice except for the one that assumes the role of the bird that speaks to Siegfried in the present scene.

Siegfried is the orphaned son of Siegmund and Sieglinde, whose fate is depicted in *Die Walküre*. He was reared in the forest by Mime, half-brother to Alberich, whose theft of the Rheingold started the whole train of events related in the *Ring*. At the opening of the drama, Siegfried is seen as a lusty youth, afraid of nothing and contemptuous of Mime, who, in their forest hut, has been trying to reforge Nothung, the sword. He cannot do it; but Siegfried manages it himself, and to show its temper splits the anvil on which it was shaped. But Mime knows that only Nothung can kill Fafner, the Giant who in the shape of a dragon sleepily guards the gold and the Ring and the Tarnhelm which Wotan, in *Das Rheingold*, paid to the Giants for the building of Walhalla.

With the sword Siegfried is now ready to attack the dragon. Mime hopes that Siegfried and the dragon will kill each other, leaving him master of the treasure; but in case Siegfried should come off the victor he brews a poisonous drink to slake Siegfried's thirst after the battle. Mime having gone off to prepare the drink, Siegfried is left alone in the sunny forest.

As he lies on his back, dreaming of his mother (of whose sorrowful death at his own birth Siegfried has learned), he is first charmed by the rustling of the leaves and then attracted by the insistent notes of a bird which seems to be trying to speak to him. (These bird notes, delightfully musical in themselves, resemble unmistakably the calls of several wild birds common in the forests of Germany.) But he cannot understand what the bird is saying. He cuts a reed and makes a pipe on which to answer it, but his attempt is a dismal failure. Then he tries his silver horn, on which he is more adept. The bird makes no response, but his horn has awakened the sleeping dragon, which comes forth from its lair.

Avoiding the fiery nostrils and the poisonous tail of the reptile, Siegfried at length plunges his sword into the dragon's heart. As he draws it out the dragon's blood spurts upon his hand and burns him. Instinctively

he puts his hand to his mouth, and as he does this the bird's song again attracts him. Miraculously, the taste of the blood has now made the song intelligible.

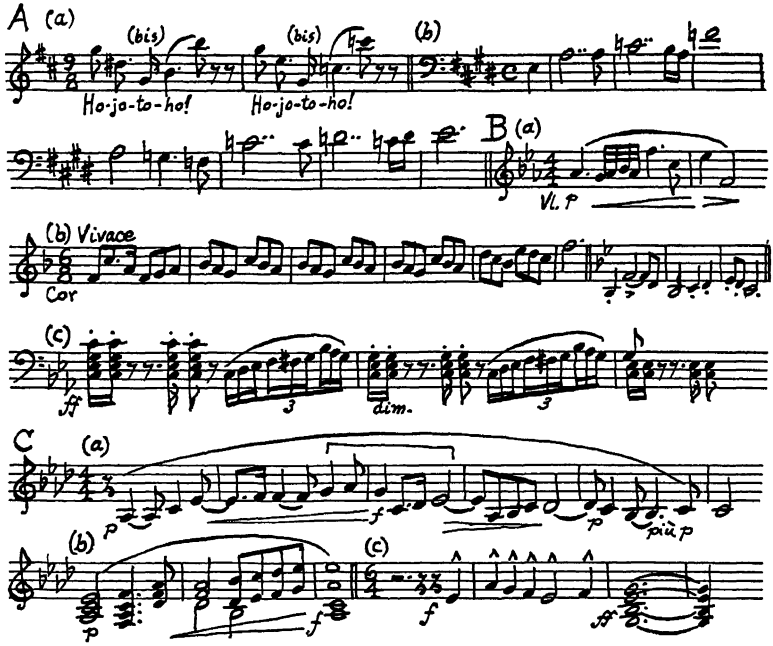
He learns that he is now the owner of the Nibelung's hoard, and that the Ring and the Tarnhelm are in the cave. Having found these, he is warned by the bird to beware of Mime, whom, after satisfying himself of the bird's veracity, he slays. Asking once more for counsel, he learns that Brünnhilde lies sleeping within a ring of fire on the mountain top yonder and is ready to awaken at the touch of him who dares to cross the fearful barrier. In wild excitement he realizes that he is himself the fearless one and — ineffectually opposed by Wotan, whose spear this time is shattered by Nothung's stroke — he starts his journey upward.

The music of the orchestral selection omits the intervening episodes and joins together passages in which the bird's songs occur. The background of murmuring leaves is marvelously suggested, and the wind instruments which take the bird notes are more realistic than the soprano voice which, after the dragon is slain, we hear in the opera. (The motives are not succinct enough to be quotable.)

The scene on the mountain top (not, of course, included in this excerpt) seems all the more passionate in that the whole drama thus far has struck not one note of love. Siegfried's approach, however, is at first far from bold. Indeed, as he removes first the shield and then the helmet from the sleeping figure, he is seized, for the first time in his life, by abject terror; but he finds at last the courage to awaken her with a kiss.

SIEGFRIED'S RHINE JOURNEY, SIEGFRIED'S FUNERAL MARCH, AND BRÜNNHILDE'S IMMOLATION AND CLOSING SCENE, FROM *DIE GÖTTERDÄMMERUNG*

The final drama in the tetralogy opens with an obscure Prologue in which the Norns (Germanic counterparts of the three Fates of ancient mythology) foretell the end of the gods. Dawn breaks, however, over Brünnhilde's rock, and reveals her as a woman — bereft of all godhood, but overwhelmingly conscious of the higher state of humanity to which Wagner means us to understand she has been raised.

The excerpt called "Siegfried's Rhine Journey" begins with this dawning, the higher sense of it being expressed in a wonderful phrase, quoted at B*a* below, a portrayal, surely, that ranks with the most vivid images ever embodied in any substance of art. (It is usually called the "second Brünnhilde motive.")

Wagner, Themes from (A) *Die Walküre*, (B) *Die Götterdämmerung*, and (C) *Parsifal*

The radiance grows, and with the actual sunrise Siegfried leads Brünnhilde forth from the cave that has sheltered them. In the drama there is a long, ecstatic dialogue between them which the excerpt omits. Even on this first wedded day Brünnhilde sends Siegfried forth to win new honor in the world. He puts the Ring on her finger, and in exchange she gives him Grane, the steed that used to bear her, as war-maiden, through the air.

Then Siegfried sets out. His journey is portrayed in music which is made up of many themes and motives from both recent and long-past scenes. His own motive — not that in which Wotan foretold his birth, but a new one (quoted at B*b*) which often preludes his appearance on the stage — is conspicuous in many different versions. (The form it takes at the end of B*b* is the one in which it will appear in the Funeral March.) The Rhine comes in (as in *Das Rheingold*), and the song of the Rhine-maidens before Alberich's rape of the gold.

He will emerge, much later, in the hall of the Gibichungs, whose chieftain, Gunther, receives him with honor. We find that Alberich, although he foreswore love to get the gold, has a son, Hagen, who urges Gunther

to give his sister, Gutrune, in marriage to Siegfried. A potion is concocted which makes Siegfried forget even Brünnhilde, and he is thus betrothed to Gutrune. Worse yet, he volunteers to go, disguised by the Tarnhelm as Gunther, to Brünnhilde's rock and bring her as bride to Gunther. He does just that: wrenches the Ring from Brunnhilde's finger and drags her, bewildered and terrified, down to the Gibichungs' hall.

She accuses Siegfried of treachery. He, under the spell of the potion, asserts his innocence, and swears it on his spear point — a fearful oath which will bring Alberich's curse to bear upon him. Hagen foments Brünnhilde's rage and Gunther's sense of disgrace, and in spite of the oath of blood-brotherhood which Gunther and Siegfried swore, Gunther is all but made a party to Hagen's scheme to kill Siegfried when, on the morrow, they all go hunting.

During the hunt, Siegfried becomes separated from the party. He comes alone to the banks of the Rhine where the three Rhine-maidens greet him (in a song which for sheer charm no Italian operatic music can equal), and ask him for the ring he wears on his finger. He almost gives it, as a mere trinket, for the asking; but when they warn him that if he does not yield it he will be slain, this very day, his old fearlessness returns and he refuses the gift.

The others find Siegfried pondering this encounter. They rest, and ask him to tell them the story of his life. As he nears the point where he must tell of his marriage to Brünnhilde, Hagen puts into his drinking horn the juice of an herb which causes him to remember what Gutrune's potion had caused him to forget. Naively then he tells how he awakened Brünnhilde. Gunther is confounded, and when Siegfried, at Hagen's suggestion, turns to watch the flight of two ravens, Hagen plunges into his back the spear upon which the false oath had been sworn. The Rhine-maidens' warning was true.

The stage darkens after this catastrophe, and the Funeral March is the music for the change of scene back to the hall of the Gibichungs, whither Siegfried's body is borne. The darkness of the theater enhances greatly the impressiveness of the music. It is founded on a stern and somber march rhythm, but the music is much more than a continuous treading. Many motives typical of the earlier action appear, so that we not only mourn the death of the hero but contemplate in retrospect the whole drama that leads up to it. (The imposing rhythmic motive which is the only new thought in the March is quoted at Bc.)

Siegfried's body is borne into the hall. Gutrune is desolate. She accuses

Gunther of the murder, but he lays the charge upon Hagen, who defiantly admits it and claims as his own the Ring. He kills Gunther, who attempts to defend Gutrune's dower, and grasps at the Ring; but Siegfried's dead hand rises and warns him away.

Now enters Brünnhilde, bidding them all to cease their clamor, for she has unraveled the mystery and will reveal it to them. She tells Gutrune, somewhat contemptuously, that *she* was never Siegfried's real bride; and Gutrune, overwhelmed with shame and grief, bends dying over Gunther's body. Hagen still leans, defiant but helpless, on his spear.

The great epilogue is sung by Brünnhilde alone. The text, in Frederick Jameson's version, but here printed as prose, will best convey the solemn sense of the scene:

"Mighty logs I bid you now pile on high by the river shore! Bright and fierce kindle a fire; let the noblest hero's corse in its flames be consumed. His steed bring me here, that with me his lord he may follow: for my body burneth with holiest longing my hero's honor to share. Fulfil Brünnhilde's behest!"

Young men raise the pyre; young women decorate it with draperies and flowers.

"Like rays of sunshine streameth his light: the purest was he who hath betrayed! In wedlock traitor — true in friendship, — from his heart's own true love — only beloved one, — barred was he by his sword. Truer than his were oaths ne'er spoken; faithful as he, none ever held promise; purer than his, love ne'er was plighted: Yet oaths had he scorned, bonds had he broken, the faithfulest love none so hath betrayed! Know ye why that was?

"Oh ye, of vows the heavenly guardians! Turn now your eyes on my grievous distress; behold your eternal disgrace! To my plaint give ear, thou mighty god! Through his most valiant deed, by thee so dearly desired, didst thou condemn him to endure the doom that on thee had fallen, — he, truest of all, must betray me, that wise a woman might grow! Know I now all thy need? All things, all things, all now know I. All to me is revealed. Wings of thy ravens wave around me; with tidings long desired I send now thy messengers home. Rest thou, rest thou, O god!"

The vassals lift Siegfried's body onto the pyre. She takes the Ring from Siegfried's finger, and addresses it:

"My heritage yields now the hero. Accursed charm! Terrible Ring! My hand grasps thee, and gives thee away. Ye sisters wise who dwell in the waters, give ear, ye sorrowing Rhine-maids, good counsel lives in your

redes: what ye desire I leave to you: now from my ashes take ye your treasure! Let fire, burning this hand, cleanse, too, the Ring from its curse! Ye, in the flood, wash it away, and purer preserve your shining gold that to your sorrow was stol'n."

She puts the Ring on her finger, then takes a firebrand from one of the vassals, waves it and points to the background.

"Fly home, ye ravens! tell your lord the tidings that here on the Rhine ye have learned! To Brünnhilde's rock first wing your flight! There burneth Loge: straightway bid him to Walhall! For the end of godhood draweth now near. So cast I the brand on Walhall's glittering walls."

She lights the pyre. Two ravens fly up and disappear. Grane is led in.

"Grane, my steed, I greet thee, friend! Know'st thou now to whom and whither I lead thee? In fire radiant, lies there thy lord, Siegfried, my hero blest. To follow thy master joyfully neigh'st thou? Lures thee to him the light with its laughter? Feel, too, my bosom, how it doth burn; glowing flames now lay hold on my heart: fast to enfold him, embraced by his arms, in might of our loving with him aye made one!"

She swings herself on the horse and urges it forward to the pyre.

"Ho-jo-to-ho! Grane! Give him thy greeting! Siegfried! Siegfried! See! Brünnhilde greets thee in bliss!"

The flames swiftly fill the whole space; then they subside as the Rhine overflows its banks and puts out the fire. The three Rhine-maidens swim forward, to Hagen's great alarm. He rushes into the flood and is seized by them and drawn down into the water. Flosshilde, one of the maidens, joyously holds up the regained Ring. Then, through the clouds on the horizon, a red glow appears which at last illumines the interior of Walhalla, where sit Wotan and the gods calmly awaiting their doom. The Rhine overflows and quenches the fire on earth, but not in Walhalla, which is extinguished as a power over men.

All this, since Brünnhilde's last words, is portrayed by the orchestra alone. As always, leading-motives familiar to the hearer form the thematic substance of the symphonic web of music. I have quoted the most salient, but it would require pages to exhibit and discuss all of them. Nor would it help to name them after the manner of the guide books, for these verbal hints of their meaning were not offered by Wagner himself. They were invented — with various contributions from Teutonic pomposity — by commentators who saw less and more than Wagner himself, and who obscure the sense of the music by giving to the musical phrases a fixed verbal connotation which, in many instances, is inexplicable in the musical

context. The motives are not, indeed, musical abstractions. They had for Wagner definite relation to the experiences enacted on the stage, and he did not develop them in his score merely to show his musical skill. But to interpret the sense of his score in the light of the verbalizations offered by the commentators is to confound the confusion which (as amply appears in the texts of his dramas) Wagner himself is often guilty of; and I have thought it wiser to let the hearer judge for himself.

Parsifal

PRELUDE

Wagner described his last music drama as a *Bühnenweihfestspiel*—literally, a "stage-consecration-festival-play." He ordained (as some believe, out of a canny calculation of the public's desire for what is withheld from it) that the piece should be reserved for performance only at Bayreuth, where the commercial aspect of operatic affairs might be kept in the background. In 1902, however, the management of the Metropolitan Opera in New York produced the piece in defiance of this convention, and Oscar Hammerstein assembled also a touring company which gave an excellent rendition of the work in English in all the principal cities of this country.

The piece was thus subjected to more than the usual battery of criticism. Some found the work to reveal a considerable decay in Wagner's creative powers. Some felt it to be comparable to the last quartets of Beethoven. But while each judgment has a measure of truth, neither can be true of the whole work; for the "Good Friday Spell" was conceived as early as the late 'fifties, when Wagner's invention was at its flood, while the flower-maidens are far less enchanting than the Rhine-maidens in *Die Götterdämmerung*. But it would be hard to find a more convincing expression of human agony than that of Amfortas in the Grail scene of the first act.

The opening theme of the Prelude (Quot. C*a*, p. 620 above), at first unharmonized, appears in muted strings, clarinet, and bassoon. It is repeated with an illuminating harmonic background; then, again *unisono*, it is repeated in minor, and is again harmonized. This is usually called "the theme of the Eucharist"; but the poignant phrase at the peak of the minor version is also used as a separate motive, associated with the sacred spear that pierced Christ's side. (The corresponding notes in the major version are bracketed in the illustration.) This precious relic was once (as the Grail now is) in the possession of the Knights of Monsalvat; but it

was lost through the seduction of Amfortas by Kundry, a strange, half-wild creature who is in the power of Klingsor, and Amfortas was dealt by the spear (at Klingsor's hand) a wound which will not heal. The Spear motive thus more truly represents Amfortas's pain.

As this theme vanishes, there appears the lovely sequence of ecclesiastical chords (long known as the "Dresden Amen") which is the motive of the Grail (Quot. C*b*). Thereafter, firm and strong in the brass is the *Glaubensmotiv* — the theme of Belief or Faith (Quot. C*c*). This is considerably developed to a very broad climax. Then the motive of the Eucharist returns, now against a *tremolando* background, with the theme of the Spear forcefully reiterated against a strange and bitter harmony. The continuation has to do with the agony of Amfortas. After its climax, to which the violas contribute a wonderful counterline, it subsides in brief and broken phrases to which the lower strings supply a ghastly bass. The tenuous thread of melody in the violins then becomes the theme of the Eucharist, with the Grail theme speaking the final word.

GOOD FRIDAY SPELL

There was a kind of prophetic rumor among the Grail knights that Amfortas's wound would be healed by an innocent fool. Before the Grail service in the first act takes place, Parsifal, a callow youth, unaware that there was anything wrong in his killing of a swan within the precincts of the Grail castle, has appeared and been rebuked for his deed. But Gurnemanz, a sort of Dean of the Chapter of the Knights, has a notion that this boy may be the promised "fool." He takes him to see the service (which considerably resembles the Mass), where Amfortas, performing his function of priest, is all but overwhelmed by the pain of his wound. Parsifal watches without understanding or feeling, and the disappointed Gurnemanz roughly ejects him.

In the second act he comes to Klingsor's magic garden, overthrows, single-handed, a number of Klingsor's defending soldiers, and is recognized by Klingsor as a very dangerous opponent. He is therefore tempted, first by the flower-maidens and then by Kundry herself. But Kundry's kiss, which was to complete his undoing, awakens instead of passion a memory of the agony of Amfortas. Klingsor's spell has failed. He hurls the sacred spear at Parsifal, but it remains suspended above his head; and as he makes the sign of the cross with it the magic garden vanishes and the place becomes an arid waste. Parsifal still does not fully understand, and sets forth in search of enlightenment.

In the third act, after an indefinite time, he returns to the precincts of the castle, finding there Kundry, whom Gurnemanz has just revived from a deathlike trance. Gurnemanz recognizes the spear, and realizes that Parsifal must be indeed the "pure fool" so long sought. It is the morning of Good Friday, and the fairness of the scene upon which they gaze is wrought, he says, by the magic of this day.

The serene melody of the "Good Friday Spell" will be unmistakable to any hearer. Along with it will be heard other motives, the most important of which are familiar to those who know the Prelude to the drama. As this scene ends, the three proceed to the great hall in the castle where a similar service to that in the first act is performed, but with Parsifal at last assuming the priestly office. The spear, touching Amfortas's side, heals his wound, and he dies in peace. Kundry, likewise, absolved of her largely involuntary sins, is allowed to die.

A Faust Overture

Wagner states in his autobiography that this work was originally intended as the first movement of a "Faust Symphony." It was written in 1840, during that miserable period when he was finding out the duplicities of the operatic managers and making a scanty living by writing articles (mostly on music in which he was not interested) for such journals as Schlesinger's *Gazette Musicale*. The proprietor of that paper, who was also an important music publisher, occasionally arranged concerts of works in which he was interested; and for one of these, on February 4, 1841, he offered to produce a work of Wagner's. The *Faust Overture* was considered, but was rejected on the ground that its quiet ending would make an unfavorable impression; and the *Columbus Overture*, which had been performed at Leipzig in 1835 and was for a time quite popular, was chosen in its stead. A wretched performance added nothing good to the composer's reputation, and amid his many trials his enthusiasm for the Faust symphony seems to have evaporated. Wagner spoke of the piece in 1843 as "an overture to the first part of Goethe's *Faust*," and in 1848 as "my overture to Goethe's *Faust*." But the autobiography says that he got so far with the plan of the symphony as to work out a motive for Gretchen, who was to dominate the second movement as Faust dominates the first.

The overture is indeed a somewhat gloomy piece. It concerns itself with what may at least by courtesy be called philosophic emotions; and since the feminine element is intentionally excluded, the high contrast which usually appears when the initial matter of a composition is of a toughish

fiber is lacking. Yet the general opinion seems to be that Wagner has come as near as any other — and much nearer than most — to the musical embodiment of the somber attitude of mind that is the fact out of which the great drama develops.

Siegfried Idyl

Siegfried, of all Wagner's heroes, was apparently the favorite of the composer. A blithe indifference to danger, so complete that fear was unknown and unimaginable; a hatred of lies and shamming, such as he had to deal with in Mime, his foster father; and a large capacity for passion, often transcending the conventional restraints — all these are characteristics of that "purely human" creature whom Wagner set forth as his ideal.

Minna, Wagner's first wife, had been childless. This was a source of great regret to Wagner, and when at last Cosima (the daughter of Liszt and the former wife of von Bülow) presented him with a son on June 6, 1869, it seemed that Fate had indeed been kind to him. (Wagner and Cosima were married on August 25, 1870.) He had returned in 1869 to the composition of the *Ring*, which he had abandoned in 1857 in something like despair, and finished the second act of *Siegfried* in that year. It was not strange that the child of Wagner's mind should be for him in many ways identified with the child of his body.

The *Siegfried Idyl* was composed as a kind of Christmas gift for Cosima, in acknowledgment of her greater gift to him. It was written for a small orchestra of sixteen instruments: one flute, one oboe, two clarinets, one bassoon, one trumpet, two horns, and the string quintet, doubled except for the single bass. It was first played thus on Christmas morning, 1870, on the stairs of Wagner's villa at Triebschen, near Lucerne. Wagner conducted from the top of the stairs.

It may have been that he did not at first intend this piece to become public property. So exquisite a thing, however, could not long remain unknown. The themes of the piece (save for the German lullaby, *Schlaf', Kindchen, schlaf'*) are from the opera. There they have reference to various events and appear as leading-motives with their somewhat dubious verbal labels; but in the *Idyl* there is neither drama nor narrative, and we are better off without these associations. But we shall find that the slumber motive, for example, which put Brünnhilde to sleep in *Die Walküre* and which appeared again when Siegfried awakened her, is much enriched in its present context.

WALTON

Overture, *Portsmouth Point*

WILLIAM WALTON, the extraordinarily gifted composer of this piece, is the son of a music teacher in his native town. Showing signs of musical aptitude at an early age, he was given attentive care at home until, at the age of ten, he won a probationership at Christ Church Cathedral College, Oxford. He studied there under Sir Hugh Percy Allen, and became a regular undergraduate of Christ Church College at sixteen. In that and the next year he passed the first two examinations for the degree of Bachelor of Music, but pursued his regular collegiate studies concurrently. To some extent his work in composition was directed by Sir Hugh Allen, Edward J. Dent, Ferrucio Busoni, and Ernest Ansermet; but, like any composer of distinction, he is self-taught in matters that really count. His sense of history — doubtless vivified by his studies with Mr. Dent — was revealed in his music for the filmed version of *King Henry V*.

He has shown decided independence of mind in using the new resources which the twentieth century has so plentifully bestowed on the world. A symphony, a concerto for viola and orchestra, one for violin, and a cantata, *Belshazzar's Feast*, are the works upon which his very solid reputation rests in this country. The first of his works to attract attention was called *Façade* — music for six wind instruments, 'cello, and percussion, heard as the background for the recitation of a group of poems (some quite funny) by Edith Sitwell and recited by her through a megaphone that protruded through a curtain on which was painted a face or mask, half pink, half white. The humor of this work delighted Ernest Newman, who however had been quite wrathful over a somewhat earlier string quartet.

(*Façade* was later arranged for concert performance, and has been widely heard, both in Europe and America.)

Portsmouth Point is the musical counterpart of a print by a famous English caricaturist, Thomas Rowlandson (1756–1827). The docks at Portsmouth are the subject. Brave sailing ships, some moored, some with bellying sails, are crowded together in the harbor, and on the dock are stevedores rolling barrels, wheeling barrows, or shouldering heavy boxes to be loaded aboard the craft. On the right, the Ship Tavern is absorbing or disgorging travelers in all states of tearful, joyous, or alcoholic excitement. Opposite the tavern is the establishment of Moses Levy, moneylender, whose clientele is nearly as numerous as that of the tavern, but appears to be in a state considerably less elated.

According to Constant Lambert, the music of the overture derives from traditional sailors' tunes as well as from the more breezy eighteenth century composers of England. To us, who are unfamiliar with these tunes, a considerable portion of their point must be lost; but there is enough of gusto to be thoroughly enlivening. There is also the rhythm of the Sardaña, a Spanish dance, equally appropriate to the picture. The whole musical substance is broadly and sturdily diatonic, dissonant but not atonal.

Concerto for Viola and Orchestra

This work, a remarkable solution of the difficult problem of writing for this middle-register instrument in a way that will reveal its quality without covering its tone, was written in 1928–1929. It was first performed in London, at one of Sir Henry Wood's Promenade Concerts, Paul Hindemith being the soloist. It was also broadcast by the N. B. C. orchestra under Toscanini, with William Primrose as soloist.

The music is singularly free of that strained effort after novelty that was so characteristic of the continental composers of the 'twenties. Yet it is thoroughly "modern," with a polyphonic texture remarkably free and lucid and a sonority appropriate to the contralto voice of the solo instrument. It demands no small virtuosity on the part of the solo performer; yet it is no mere display piece, for the orchestral lines will be found as essential as the solo part.

The composer's independence of traditional forms is evident in the fact that the first movement is the slowest and the middle movement the fastest of the three. Yet the impression left by the whole work is that of a solid and impressive musical invention, removed in idiom but not in final purport from the manner of the classic writers. The lyric and the rhapsodic

moods predominate; and even when, as in the second movement, the antic rhythms of jazz are suggested, there is no real descent from the high plane of interest.

Concerto for Violin and Orchestra

This work was written at the suggestion of Jascha Heifetz. It was completed in June 1939 and was first performed by Mr. Heifetz with the Cleveland Orchestra on December 7 of that year. As has often been the case, particularly where the special technique of violin-playing is involved, there were frequent conferences between the composer and the soloist.

The concerto has three movements, more in accord with classical or romantic tradition than those of the viola concerto, but still independent and resourceful in invention. In the first movement the solo appears, almost at the outset, with the principal theme (*Andante tranquillo*, 4-4 time) against a background of strings, horns, and bassoons, in B minor. This theme begins with the upward leap of an octave — a feature which will help to identify the theme when it returns in altered forms. After some discussion of this in the oboe and other winds (but with the solo instrument always conspicuous) the second theme (*Con moto*, largely in E flat minor) is presented by flutes and clarinets, with figurations in the solo. Presently the main theme returns in a considerably altered guise (*Più mosso, con brio*, 3-4 time), and culminates in a brilliant cadenza. The second theme follows, very broadly sung by the solo, with a return to still another transformation of the principal theme. After a vigorous tutti the solo brings back the main theme in its original shape and proceeds quietly to the close.

The second movement is a Scherzo with Trio. The first part is considerably in the character of a Tarantelle. The orchestra begins (*Presto capriccioso alla Napolitana*, 2-2 time) with a phrase descending precipitously on the chord of the augmented fifth. The solo has its own motive, still emphasizing, however, the augmented triad. A second subject in 3-4 time, *Molto rubato* (a kind of waltz), is given by the solo almost continuously in sixths. After this the opening motives are resumed. The Trio is called "Canzonetta." Its main theme, in C major, 2-2 time, is sung by the horn. Thereafter the Scherzo returns, considerably varied, and there is still more sprightly motion in the solo than before.

The third movement (*Vivace*, 3-4 time, with occasional bars in 2-4) begins with a staccato theme in the basses which displays, as it rises, the conventional four sharps of the key of E (here really the dominant of A minor); but thereafter, in a descending succession of phrases, the sharps

are gradually abandoned, giving a curious effect of uncertain tonality. The solo attacks the same motive, largely in double-stops. The vitality is heightened to a point where the strings interject (*Molto animato*) an incisive, almost marchlike rhythm. As a contrast to this the solo presently has a broad theme in 4-2 time, pretty definitely in the key of E major. These materials are developed to an apparent close; but there follows a Coda in which the themes of the two preceding movements are recalled. The actual conclusion is of the character of a march.

WEBER

Overture to *Der Freischütz*

THE story of the fabulous triumph of *Der Freischütz* in Berlin on June 18 (Waterloo day), 1821, reveals the operation of a poetic justice all too seldom realized. Carl Maria von Weber was the child of a theatrical family, so that from the beginning his musical bent was toward the stage. His first opera, written at twelve years, has for title *The Power of Love and Wine* — a reflection, perhaps, of the irregular life and the ill-conducted education of the precocious boy. But he survived the dangers and overcame the deficiencies in a way wholly admirable, mastering both the piano and the art of composition largely by his own efforts and turning always to the stage when opportunity offered. He had minor successes with such works as *Rübezahl, Sylvana,* and *Preziosa,* and was appointed conductor of the Prague Opera in 1813, where he distinguished himself not merely by his high skill as conductor, but by learning, in a few months, enough of the difficult Czech language to make his way competently in that post. But nothing in his earlier work foreshadowed the brilliant success of *Der Freischütz.*

He had been called, after three years at Prague, to the post of Kapellmeister to the King of Saxony, where his task was to organize the German opera in Dresden. His skill in dealing with the opposition (the lovers of Italian opera, headed by Morlacchi) was notable, but it was fortunate that the first performance of his new opera was not slated for Dresden, where he was too well known for his work to have the impact it would possess in another center. Count Brühl, manager of the opera at Berlin, had commissioned Weber's incidental music to *Preziosa,* and was so

pleased with that work that he commissioned *Der Freischütz* for the opening of the new opera house.

The subject had been fermenting in Weber's mind for many years, but only when Kind's libretto had actually been made upon it did he begin to work out the music. It went easily, since the libretto was good and the subject congenial; and he seems to have been utterly confident, on the morning of the first performance, that it would go well. (He finished the *Konzertstück* for piano that morning.) But he could hardly have been aware that the vital issue of German opera would be settled that evening.

Classicism, degenerated into pomposity, was upheld in Berlin by Spontini, talented and hard-working, but conceited beyond endurance. He later, at Dresden, spoke pityingly to Wagner of Wagner's attempts to write opera, since he himself, having created masterpieces in every possible style, had brought the art of opera to its final culmination. But there had as yet appeared no romantic work able to compete with the brilliancies, however mechanical and time-worn, of Spontini's elaborate structures. His *Olympie*, recently produced, had been received with great applause, and nobody anticipated anything more than a *succès d'estime* for Weber's piece. Instead, the reception was tumultuous, and from that evening the triumph of German opera was assured.

The story was drawn from Apel and Laun's *Gespensterbuch* (literally, *Ghost-book*) — one of many contemporary outpourings of that innate poetry and superstition of the German people which had earlier been impressed upon the world in Herder's *Stimmen der Völker in Liedern* (*Voices of the Peoples in Song*). The tale is that of Max, seeker for the now vacant post of Kuno, retiring chief huntsman. Max has unaccountably lost his shooting eye on the eve of the contest for the post. His marriage to the gentle Agathe, Kuno's daughter, hangs upon his success. Caspar, in the guise of a friend, tells him how he may obtain seven magic bullets — bullets that cannot miss their aim. But these must be cast in the eerie Wolf's Glen at midnight, under the auspices of Samiel the fiend. Desperate, Max makes the compact with the fiend, and the bullets are cast in a scene as weird as was ever contrived on a stage. Caspar now believes he is safe; for he had sold his own soul for his magic bullets, and would have been doomed unless he could find another victim for Samiel.

But when the day of the contest comes, Agathe is frightened. She dreamt, last night, that she had somehow taken the shape of a dove and that Max had shot her. Someone has sent, too, a funeral wreath instead of a bridal bouquet for her to wear. But she puts on a wreath of roses

given her by a holy hermit, and is somewhat reassured. Max, with his unerring bullets, easily wins the contest; but his seventh shot, fired at a flying dove, seems to have struck Agathe, who falls in a faint. The hermit's blessing, however, protects her, and the bullet, directed by Samiel, goes to Caspar's heart. Max makes confession of his pact with the devil, and is given a year's probation, after which, of course, he and Agathe will be united.

Mystery rules the opening of the Overture (*Adagio*, C major, 4-4 time), whose first phrases are in hollow unisons or octaves. A quiet melody presently appears in the horns. It is followed by a sinister tremolo in the violins and a deep-throated phrase in the low register of the clarinet — in purport, a leading-motive for Samiel, written long before Wagner had conceived that device. The main movement (*Molto vivace*, C minor, 2-2 time) opens with a syncopated figure and a theme which, in the opera, form the conclusion of Max's great aria *Durch die Wälder, durch die Auen* (Through the forests, through the meadows) as he comes to visit Agathe before going to the Wolf's Glen. The climax is from the scene in the Glen. The second subject group consists of two highly contrasted themes: the first, a passionate phrase in the clarinet, related to Max's outburst, "Ha! fearful yawns the dark abyss," in Act II; the second, the joyous conclusion of Agathe's aria *Leise, leise*, sung as Max is coming to visit her. There is a stirring but not intricate development, with an abbreviated recapitulation. The piece forms a remarkably vivid tabloid of the opera.

Overture to *Euryanthe*

The success of *Der Freischütz* convinced the German people that opera in their own language, on themes native to their own land, was a possibility. But that work was only a *Singspiel* in form (an opera with spoken dialogue); and to demonstrate the full independence of Germany from foreign tradition, Weber determined to write a "grand" opera (one in which every word of the text is sung). His ideal was "a work complete in itself, in which every trace and contribution of the related arts involved should blend together and disappear, and thus, in sacrificing their own individuality, should create a new world of art." This, in a very few words, is the thesis later put forth by Wagner in very many words.

A commission from the Kärntnerthor Theater in Vienna gave him his opportunity. He chose as librettist a certain Frau von Chezy of Dresden, a poetess of considerable momentary fame who showed little disposition to subordinate her share of the effort to Weber's theory of a blended art-

work. Her suggested theme, however (from Gilbert de Montreuil's *History of Gerard de Nevers, and of the fair and virtuous Euryanthe*), pleased Weber, and after much conference and debate he accepted the text. (The old French romance is retold by Boccaccio [II, 9] and again by Shakespeare in *Cymbeline*, where Imogen is the counterpart of Euryanthe.)

In spite of the composer's earnest effort and high reputation, the opera received no more than a *succès d'estime*. Schubert, who was hoping for the acceptance of his *Fierrabras* and was deep in the composition of *Alfonso and Estrella*, asserted that Weber's opera contained not a single original melody — a judgment which he is said to have modified but which wounded Weber deeply. Most of the critics blamed the libretto, although Spitta, later, warmly defended it; others attributed the failure to the violent Rossini-fever then raging in Vienna. There is little doubt that much of the music is Weber at his best; but the fact remains that in spite of many earnest attempts the opera has proved ill-adapted to the stage.

The Overture opens with an outburst of the highest vivacity. This flourish does not appear in the opera itself; but the following strain is drawn from an aria of Adolar, the hero, asserting his confidence in the fidelity of his wife, Euryanthe. The second subject is from another aria of Adolar, "Bring me peace, ye breezes." The opening impetuosity returns, with a new subject which will presently appear, inverted, as the subject of a *fugato*. The climax, highly intense, is followed by a hushed episode for eight divided violins — a novel experiment in theatrical effect; for it was intended that during this episode the curtain should be raised to show a tableau of Euryanthe kneeling at the tomb of her sister Emma. When the ensuing *fugato* begins, the curtain falls. Thereafter there is a condensed recapitulation and a short and brilliant Coda.

Overture to *Oberon*

Whether *Oberon* would have surpassed Euryanthe if the composer had lived to fulfill his intentions with respect to it is an open but probably a futile question. It was written at the request of Charles Kemble, then lessee of Covent Garden Theatre in London — a request accepted in preference to another invitation to compose an opera for Paris. Of the two possible subjects offered, Faust and Oberon, Weber promptly chose the latter. But the libretto was by James Robinson Planché, an archaeologist and a fertile writer and arranger of dramatic pieces, who understood the contemporary English love of the spectacular better than the

delicate problem of the relation of music to drama. A large number of principal characters were introduced who were given no singing parts, and even several great moments of the action were not to be provided with music.

Weber was naturally distressed, feeling that his work could not properly be called an opera at all and that it would prove unsuited to any other European stage than that for which it had been written. He had been told by his physician that if he accepted this commission and made the journey to London he would never return; but he was so concerned for the financial welfare of his family that he disregarded his doctor's warning. The first performance took place on April 12, 1826. On the night of June 4 he died at the home of Sir George Smart in Great Portland Street.

If he had lived, he would doubtless have reconstructed the whole piece. As with *Euryanthe*, several attempts to carry out his implied intentions have been made. The most imposing is that of Georg von Hülsen, performed *auf Allerhöchsten Befehl* in 1900 and known as the "Wiesbaden arrangement." It had the usual fate of such attempts.

The admirable suggestiveness of the music, however, and especially of the Overture, is not impaired for the hearer in the concert room. The Introduction (*Adagio sostenuto*) opens with the soft call of Oberon's magic horn — the horn which he had given to Huon of Bordeaux, and whose sound will bring to the hero, no matter how distant, the aid of the fairies. Other phrases, in muted strings, in staccato wood winds, in trumpets and horns, vividly suggest the fairy atmosphere in which the play abounds. Some of these phrases appear in the opening scene of the opera.

In this scene we learn that Titania has quarreled with Oberon and has sworn never to be reconciled until two earthly lovers can be found who will remain constant through every trial or temptation. Puck, who has returned from the search for such a pair, reports that Huon, on trial before Charlemagne for the accidental killing of Karloman, that emperor's son, has been commanded to go to Bagdad, to kill the man who sits at the right hand of the Caliph and to bring back the Caliph's daughter as his bride. Here, of course, is the romance Oberon is in need of; and the rest of the opera deals with Huon's abduction of Rezia, the Caliph's daughter, their shipwreck near Tunis in a terrible storm raised by Oberon, and with the nearly successful temptation of Huon by Rochana, the wife of the Emir of Tunis.

The main body of the Overture, in the spirited vein so characteristic

of Weber, gives us some of the music associated with these adventures. The opening (*Allegro con fuoco*) is the music which accompanies the embarkation of Huon and Rezia after their escape from Bagdad. The second subject, whose beautiful melody is given first by the oboe and then by the violins, is from an aria of Huon's which expresses his ecstasy at the coming of love into a life which had hitherto been devoted to warlike delights. The closing subject, whose lilting sweep could have come from no other pen than Weber's, is from Rezia's great aria "Ocean, thou mighty monster," and represents her transport at the sight of Huon, coming to rescue her after the shipwreck.

The development is first concerned with the principal subject, then with a phrase from the joyous music of embarkation, and finally with the second subject. With just dramatic instinct, Weber avoids the formal recapitulation, pressing forward rapidly toward the vivid conclusion whose theme is the already heard jubilation from Rezia's aria.

Konzertstück in F minor for Piano and Orchestra

This brilliant piece was finished on the morning of the day, famous in operatic annals, on which *Der Freischütz* was first performed. Weber played the piece in public a week later (on June 25, 1821), evoking a response comparable to that aroused by the opera. And in a lesser way it is of similar significance; for the piece is the forerunner of those concertos of the romantic composers — of Chopin, Mendelssohn, and Liszt — which exploit not only the technique but the individuality of the performer in a way hardly possible with the classical concerto, built on the plan of the sonata form. The hearer will find that this "Concert-piece" anticipates many a detail and many an effect which he may well have supposed the personal property of those later romanticists whose concertos are more familiar to us.

There is also a program, related by Sir Julius Benedict, the pupil and friend of Weber, who heard the master play it on the morning when it was completed. The four movements of the piece, played without pause (*Larghetto, Allegro, March,* and *Finale*) will be seen to have an intelligible if not a necessary relation to this somewhat overromantic legend, which Benedict told as follows:

"The Châtelaine sits all alone on her balcony gazing far away into the distance. Her knight has gone to the Holy Land. Years have passed by, battles have been fought. Is he still alive? Will she ever see him again? Her excited imagination calls up a vision of her husband lying wounded

and forsaken on the battlefield. Can she not fly to him, and die by his side? She falls back unconscious. But hark! What notes are those in the distance? Over there in the forest something flashes in the sunlight — nearer and nearer. Knights and squires with the Cross of the Crusaders, banners waving, acclamations of the people; and there — it is he! She sinks into his arms. Love is triumphant. Happiness without end. The very woods and waves sing the song of love; a thousand voices proclaim his victory."

WILLIAMS

The London Symphony

VAUGHAN WILLIAMS has proved to be perhaps the most independent-minded of all the British composers of this century. His training was under masters of many schools — at first under Parry, Stanford, and Sir Walter Parratt — sound representatives of the older traditions; then under G. P. Moore, Dr. Charles Wood, and Dr. Alan Grey — men whom one might call conservative modernists; then, on the continent, with Max Bruch, again of the old school, and Maurice Ravel, regarded in the early years of the century as distinctly a modernist.

The first version of this symphony was composed in 1912–1913. The performance at the Queen's Hall in the following year revealed several defects, most notably its too great length, and the composer was not satisfied with the work until he had made three careful revisions. In its final form the symphony was first performed under Albert Coates with the London Symphony Orchestra in 1920.

Mr. Coates wrote for the first American performance a description of the symphony from which what follows is largely paraphrased or directly quoted.

The first movement opens at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn. (The theme for the Thames is in the 'celli — four rising notes, D-G-A-D, *Lento*, G major, 3-2 time. These notes also form a sustained harmony in the violins while the 'cello theme continues.) London sleeps, and in the hushed stillness of early morning one hears Big Ben solemnly strike the half-hour.

Suddenly the scene changes. One is on the Strand in the midst of

the bustle and turmoil of morning traffic. (The theme is high in the violins, *Allegro risoluto*, 2-2 time, and *fortississimo* — a descending progression somewhat jerky in rhythm and all in half-steps.) There is a steady stream of foot passengers hurrying, newsboys shouting, messengers whistling, and that most typical of London sights, Coster 'Arry, in pearl buttons, shouting a refrain as he returns from Covent Garden Market behind his little donkey. Then one turns off the Strand into one of the quiet little streets that lead down to the river. We are in the Adelphi, formerly the haunt of fashionable bucks and dandies, but now merely old-fashioned houses and shabby streets, haunted principally by beggars and ragged street urchins. (The theme is in the English horn. It begins with the four rising notes of the Thames theme, but has a different continuation.) We return to the Strand and are at once caught up by the bustle and life, the mixture of good humor, animal spirits, and sentimentality, that are so characteristic of London.

In the second movement the composer paints us a picture of that region of London which lies between Holborn and Euston Road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know London (and many American tourists are familiar with this section, for it is full of boardinghouses) know this region of melancholy streets over which seems to brood an air of shabby gentility — the sad dignity of having seen better days. In the gathering gloom there is something ghostlike. (The theme is again in the English horn, *Lento, misterioso*, 4-4 time, with a beginning on three of the four rising notes of the Thames theme and a continuation in a very different tonality.) The tragedy of poverty that lies close to the surface of the London which Williams is painting seems subtly to underlie the whole mood. It is accentuated, presently, by a strain heard from the fiddle of an old man who squeaks his shapeless tune in the flare of light from the windows of a pub. (This tune, probably for greater realism, is played on the solo viola, not on the violin.) Somewhere in the fog, but always invisible, at intervals a girl cries, "Sweet lavender; who'll buy sweet lavender?" There is little, perhaps, of the uplift of the conventional slow movement in this music, but the tang of a compelling human sympathy is manifest.

In the third movement one must imagine oneself sitting late on a Saturday night on one of the benches of the Temple Embankment (that part of the Thames Embankment lying between the Houses of Parliament and Waterloo Bridge). On our side of the river all is quiet; but from the

other (the south side), which is a vast region of poor homes and slums, come the sounds of that pitiful gaiety which is the escape, on Saturday night, from the monotony of dull labor that has filled the week. The scene resembles a fair. The streets are lined with barrows lit by flaring, smoking torches. Gewgaws of all sorts, ridiculous mechanical toys, prawns and winkles, cabbages, nuts, tiny unripe apples, are sold and wrapped by unclean hands. At street corners (sometimes roped off to exclude wheeled traffic) coster girls with huge feathers in their hats dance their beloved "double-shuffle jig" to the tune of a mouth organ or a mechanical piano hideously out of tune. We seem to hear distant laughter; also, now and then, what can only be cries of suffering. (The theme, in the violins, is an irrepressible jig tune. The pictorial noises — which one may identify as one will — emerge into the foreground and recede without perceptible plan.) All this, softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.

The music changes suddenly, and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes down, making Slumland and its noises seem remote. Again, for a few bars, we feel the Thames flowing through the night, and the picture fades into fog and silence.

The last movement deals almost entirely with the crueler aspect of London, the London of the unemployed. After a few opening bars there begins a dismal march, the "Hunger-march of the Luckless," more depressing and more hopeless than any strain of death. Its rhythm has nothing of the stately, for this is no commemoration of past virtue, but only the stark reality of immediate misery. Mingling with the march come the familiar sounds of the city as we saw it in the first movement, but the dissonance is harsher, and the note of geniality is gone. This is London as seen by the man who is "out and under": the man who starves while he watches the feeding of the other. The nightmare ends abruptly, and from the silence comes the chiming of Big Ben.

There follows an epilogue — not only a summary but an interpretation of the many scenes that have preceded. The soul of the city, which seemed to have vanished, is revealed again, and the sense of its vastness, whether as a city or a soul, is somehow realized in the music and made present. Gradually the vastness dwindles and there is exclusion of all but the elemental — of all but the ancient, indifferent river that flows on as it always did and always will.

Symphony No. 4, in F minor

The *London Symphony* offered an aural image of the vast mother-city of Britain's empire as that city was before the coming of the Nazis. But the composer traveled far, after that work was written, in his search for an idiom that would accurately embody his visions. His early training offered no clue to that labyrinth of musical thought which every composer treads, and from which so few emerge save from the gate at which they entered. Dissatisfied with the contemporary formulas for making "new" music, he turned to English folk song and gave us the *Norfolk Rhapsody*; to the riches of Elizabethan melody and gave us the *Fantasie on a Theme by Thomas Tallis*; and then, as it appears to us, he looked within himself, and the Symphony in F minor is what he found there.

The first of the four movements presents at the outset not only its principal theme, but within that theme a kind of motto which is essential to the whole work. The thematic line is definitely in F minor (*Allegro*, 6-4 time): a half-step downward from D♭ to C with an octave-drop to the lower C; then, once more the D♭-C followed by E♭-D♮ (the equivalent of B-A-C-H — i.e., B♭-A-C-B♮); and then, still more compact in compass and more square and firm in rhythm, E♮-E♭-F-E♮ — the motto. After this has been heard in harsh imitation in the lower voices, there is striking silence. Then, more urgently still, the motto again, with a violent ascent of chromatic phrases, trombone chords, and ejaculations from the winds, after which the motto recurs, more persistently and in higher register. Presently the measure changes to 3-2, *Meno mosso*, and a broad theme in the violins, *appassionato sostenuto*, fills the role of second subject. This thought is dwelt upon at some length, its culminant statement being in A. There is a recognizable closing subject, largely centered in the one note, F♯. The development, after a forceful moment recalling the opening, deals largely with the motto — a transformation of it in the bassoon, another version in the English horn, and then fragments of it in various groups. There is a return to the opening, by way of recapitulation, but the résumé as a whole is quite irregular. The end (*Lento*) is in the muted strings.

Antiphony between muted brass and wood wind opens the *Andante moderato*. The basses pluck a sober rhythmic figure, which presently accompanies the main theme in the violins. The oboe has a second strain, soon imitated extensively in other instruments, and another thought is then added above the earlier figure in the basses. There is considerable development which reaches a high climax; then a return to the opening theme; and, as in the first movement, a very free recapitulation, with a close on

the motto in the trombones, against which the solo flute enacts a graceful descent.

The Scherzo (*Allegro molto*, 6-8 time), after four introductory bars, strongly emphasizes the motto and then turns it into an accompaniment for the sprightly theme. The second subject is an impudent little tune, impudently orchestrated: flute and trombone, two octaves apart. This inelegant but infectious humor is carried over into the Trio, which has a grotesque main subject for tuba and bassoons. After the repetition of the Scherzo there is a Coda which leads without pause into the Finale. Frequently throughout the movement the motto will be heard in various guises.

The principal theme of the Finale is militant and marchlike, in F major. The second theme is in B flat, and there is considerable subsidiary matter. Presently a transitional passage brings a slow interlude (*Lento*), where reference is made to the closing theme of the first movement. The original *Allegro molto* returns, with the motto in the trombones, mysterious and remote. More of this in the violins accompanies a quotation from the opening of the *Andante*. Gradually energy is gathered for a resumption of the militant opening. The climax is brilliant, and one suspects the end to be near; but instead there is an imposing epilogue, fugal in structure, with the motto in the trombones as its subject. Many ingenious combinations of the subject matter of the different movements appear, with a culmination on the principal theme and as final word the main theme of the first movement.

Norfolk Rhapsody No. 1, in E minor

His two volumes of *Folk-Songs of England*, one of *Folk-Songs of the Eastern Counties*, and Volumes III and IV of the *Motherland Song Book* will suggest something of the depth of Williams's interest in the native musical idioms of England. Snatches of idiomatic musical speech appear, of course, in the *London Symphony*; but these are only incidental to the greater representation there intended. In the *Norfolk Rhapsody,* on the other hand, the composer's own vision is less in evidence, the substance of the music being wholly drawn from folk song indigenous to the province of Norfolk.

Williams composed, in all, three rhapsodies on these themes, the three having been intended to constitute a Norfolk Song-Symphony. The present work was to form the Introduction and the first movement. The second was to comprise the slow movement and the Scherzo; the third was to be the

Finale. He discarded the third, however, and appears doubtful about the second.

The *Rhapsody* as we have it thus has the form of an Introduction and *Allegro*. The material for the Introduction is derived from the two folk songs, "The Captain's Apprentice" and "A Bold Young Sailor Courted Me" — songs whose words and tunes were printed by the composer, together with the three that are dealt with in the *Allegro*, in the *Journal of the Folk-Song Society* in 1906. The purport of the music will be sufficiently clear from the words of the songs:

The Captain's Apprentice

One day this poor boy to me
Was bound apprentice
Because of his being fatherless;
I took him out of St. James' workhouse,
His mother being in deep distress.

A Bold Young Sailor

A bold young sailor courted me,
And stole away my liberty;
He stole my heart with my free good will,
I must confess that I love him still.

For the ensuing *Allegro* the following three songs furnish the main themes:

The Basket of Eggs

Down in Sand bank two sailors they were walking,
  Their pockets were both lined with gold;
And as together they were talking,
  A fair maid there they did behold—
With a little basket standing by her
  As she sat down to take her ease;
To carry it for her one of them offered,
  The answer was, "Sir, if you please."

On Board a '98

When I was young and scarce eighteen,
  I drove a roaring trade;
And many a sly trick I have play'd
  With many a pretty maid.

My parents found that would not do;
  I soon would spend their store.
So they resolved that I should go
  On board a Man of War.

* * *

I've done my duty, served my King,
And now I bless my fate;
But, damme, I'm too old to sing,
I'm nearly ninety-eight.

Ward the Pirate

Come all you gallant seamen bold, all you that march to drum,
Let's go and look for Captain Ward, for on the sea he roams;
He is the biggest robber that ever you did hear,
There's not been such a robber found for above this hundred year.

Fantasie on a Theme by Thomas Tallis
For Double String Orchestra

Thomas Tallis, one of the most important of the earlier sixteenth-century English composers, was born somewhere about 1510. Probably trained as a chorister at St. Paul's or in the Royal Chapel, he became organist at Waltham Abbey. When Henry VIII confiscated the property of the monasteries, Tallis was made a member of the Royal Chapel, in which service he remained until his death in 1585. He tried faithfully to follow the swift alternations of religious faith that ensued after Henry's break with Rome, but his inner allegiance was to the older rite.

The theme which Williams chose for this Fantasie is one of eight tunes (each in a different mode) written for a metrical version of the Psalter as arranged by Matthew Parker, Archbishop of Canterbury. The eight ecclesiastical modes — predecessors, in a sense, of our major and minor modes — were understood as consisting of two groups, four "authentic" modes, and four "plagal." The four authentic modes were scales, without sharps or flats, on D, E, F, and G, the "finals" of these modes. Melody rarely exceeded the compass of an octave, so that "authentic" melody lay within the compass of the Final and its octave. But if it went more than one note below that Final (and it might go a fourth below without losing its relation to that note) it was called plagal. The authentic modes were numbered 1, 3, 5, and 7; the related plagal modes were numbered 2, 4, 6, and 8.

Remarkably precise ascriptions of emotional value were made to each of the modes. These values were described thus in a current sixteenth-century verse:

The first is meeke: devout to see.
The second sad: in majesty.
The third doth rage: and roughly bray'th.
The fourth doth fawne: and flattery play'th.

The fifth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tradeth stout: in forward race.
The eyghth goeth mild: in modest pace.

The tune which Williams here elaborates is in the third mode — a scale of E without sharps, yet based upon E as Final. This mode (also called Phrygian) is perhaps the most obscure to our ears of all, since we are inclined to take the E as merely the third note of the C scale. Nor do we readily grasp it as "raging and roughly braying." The slow movement of Brahms's Fourth Symphony begins with a theme in the Phrygian mode, and we are inclined to describe that theme as austere and noble. But Tallis's tune was set to Parker's version of the Second Psalm ("Why do the heathen rage, and the people imagine a vain thing?"), which runs: "Why fumeth in sight the Gentils spite, In fury raging stout?"

The tune is sturdy and vigorous, and Williams has kept and enhanced its flavor in a treatment that is freely in the manner of variation.

Glossary and Index

Glossary

DEFINITIONS or explanations will be found below of most of those technical terms relating to music and its structure which may be unfamiliar to the reader of this book. The glossary does not pretend, of course, to be a complete musical dictionary. The principal musical forms, however, are described in considerable detail. Italicized terms are Italian unless indicated to be French (Fr.) or German (G).

Abstract music: Music that implies or suggests no external experience, but is supposedly to be heard as a musical structure only. Its extreme opposite is program music (*q.v.*); but the great body of our musical literature lies between these extremes.

Accelerando: Gradually hastening in speed.

Adagio: Slow (understood as generally slower than *Andante*).

Affetuoso: With "affection" (in the eighteenth-century sense), i.e., deep emotion.

Allegretto: A diminutive of *Allegro*; hence slower than *Allegro*, but partaking of its usually joyous character.

Allegro: Cheerful, lively; hence, fast.

Alt: The notes of the octave from G above the treble staff are said to be *in alt.* Those in the next higher octave are *in altissimo.*

Andante: Lit., "going" — normally, at an easy pace. Sometimes wrongly used by composers in the sense of "slow" — e.g., *Andante molto* in the sense of slower than *Andante.*

Andantino: A diminutive of *Andante*, implying a faster speed, but a similar character.

Anima: Soul; hence, *con anima*, "with soul," is not equivalent to *animato.*

Animato: Animated, lively.

Answer: The repetition, in the sense of a reply, of the subject of a fugue by the second voice. *See* Fugue.

Appassionato: Impassioned.

Arpeggio (It. *arpa*, harp): A "harplike" succession of the notes of a chord, extensible over several octaves.

Assai: Very; very much.

Assez (Fr.): Rather; considerably.

Atonality: Lit., "without tonality" — i.e., without a "tonic" or keynote, and so without the sense of key. There is doubt whether any music is really atonal. Hence the term is loosely used of much twentieth-century music that departs from the older usage but does not attempt to discard tonality altogether.

Augmentation: (*a*) Of time value: the playing of a theme in notes of greater time-value than their original length (e.g., half-notes in place of quarters; quarter-notes in place of eighths). (*b*) Of intervals: the expansion of a "major" or a "perfect" interval by raising the upper note, or lowering the lower, by one half-step (e.g., a major sixth, as C-A, to C-A♯ or C♭-A; or a perfect fifth, as C-G, to C-G♯ or C♭-G). Note that C-A♭ and C-G♯, although identical in sound, have very different musical meanings. C-A♭ is a "lesser" (ordinarily called a "minor") *sixth*, but comprises six notes of the scale, whereas C-G♯, the augmented *fifth*, comprises only five consecutive scale-tones.

Bar: Generally, if incorrectly, used as the equivalent of "measure." A rhythmic unit of 2, 3, 4 or more "beats" or rhythmic pulses, marked off, since the seventeenth-century, by "bar-lines" — vertical lines across the staff. The number of beats in the bar (indicated by the upper numeral), and the time-value of a single beat (indicated by the lower), are established by the "time-signature" — an apparent fraction, as 2 over 4, 3 over 2, following the "key-signature" (*see* Signature, *b*). Unless in recitative, a bar will invariably contain the equivalent of the indicated number of beats (as two quarter-notes, three half-notes), no matter how these notes may be divided. The reader names the beats of the bar (mentally and sometimes audibly) as "one," "two," etc. measuring the time-value of each beat identically with every other, in the speed or "tempo" chosen.

Bar, double: Two heavier vertical strokes drawn across the staff to indicate the conclusion of a piece or of a section of the piece. The double bar may or may not coincide with the end of the measure. The signs ‖ : — : ‖ indicate that what stands between the double bars is to be repeated.

Battuta (pl. *i*): Beat.

Beat: The recurrent pulse or "thesis" (= "footfall") that gives rhythmic definition to musical progressions. The name comes from the motion of the conductor's hand as he defines the rhythm for his players or singers. The "down-beat" is always "one" in the measure; the "up-beat" is the last beat. The term up-beat is also used to indicate the fractional part of a measure with which a composition often begins, even if this is longer or shorter than a single beat.

Bis (Lat.): Twice.

Breve: The "breve" — originally a note one-half or one-third the length of the "long." But even this "short" note of the Middle Ages barely survives in our modern notation as the square, or double whole-note. (The whole-note, in England, is still called "semibreve," and the half-note, "minim.") *Alla breve* thus means with the beats "according to the breve"; but in practice it means "according to the minim" or half-note. Quite simply, this implies 2-2, 3-2, or 4-2 time: the half-note being the unit, whereas in 4-4 time the quarter-note is the unit. (The medieval time-signatures also survive: a C for 4-4, and the C with a vertical stroke through it for 2-2. The 4-4 is often called "common" time; the 2-2, "cut" time.)

Breit (G): Broad.

Brio: Vigor, vivacity.

Cadence: Lit., a "falling;" the coming to rest of a musical progression. Cadences may be complete ("perfect"), "partial," or "deceptive." The most positive cadential progressions, in melody, are those from the supertonic to the tonic and from the leading-tone (the seventh note of the scale) to the tonic (the eighth or first). The strongest harmonic cadence is that produced by the progression dominant to tonic — e.g., in C major, the chord G-B-D to C-E-G. (To appear cadential, however, the final chord must fall at the end of a musical period or sentence.) A somewhat less positive conclusion is the "plagal" cadence — the progression from the subdominant (in C major, the chord F-A-C) to the tonic. The "partial" or "half" cadence is the progression from tonic to dominant (of course, in the appropriate position in the period). The "deceptive" cadence is a progression from an obviously cadential dominant harmony to some other than

the tonic — e.g., in C major, to the submediant, A-C-E. Its implication is analogous to that of a "but-clause" in a sentence.

Cadenza: Properly, the elaboration of a cadence, and hence the extended improvisation on the themes of a concerto introduced by a solo performer at a point designated (usually by a strong half-cadence) in the score. Vocal or instrumental *fioriture*, embellishing simple melodic lines, and introduced almost *ad libitum*, are also called cadenzas.

Cantabile: In a singing style.

Canon: The precise imitation of a melodic line by one or more voices, each of which enters later than the first, and before the first has reached the end, as in "Three Blind Mice." The imitation is most frequently at the unison or the octave, but may be at any interval. The imitation may also be made by augmentation, diminution, or inversion (*q.v.*).

Capo, da: "From the beginning" (lit., "head"). *Scherzo da capo sin' al Fine* means, "From the beginning of the Scherzo to the [point marked] *Fine* (end)." The *fermata* (*q.v.*) often takes the place of the word *Fine*.

Celesta: A keyboard instrument whose hammers strike tuned steel bars. The tone, amplified by resonators, is very luminous.

Chaconne: A form of variation closely akin to the Passacaglia (*q.v.*).

Chorale: A hymn (applied to Protestant, and especially German, tunes).

Chromatic: Lit., "colored"; characterized by "accidental" alternations of diatonic (*q.v.*) notes, as C-C♯-D, etc. Both melody and harmony may be chromatic.

Clef (Fr. *clef*, key): The clue to the naming of the lines and spaces on the staff. The "treble" clef is an ornamental G, now always on the second line of the staff, but formerly movable to other lines. The "bass" clef is an ornamental F, now always on the fourth line. The other lines and spaces follow, alphabetically, up or down.

Crescendo: Lit., "growing"; gradually louder.

Closing subject: *See* Sonata form.

Concertante: In the manner of a concerto. (*a*) In the seventeenth and eighteenth centuries, in the manner of the *concertino* (see p. 11). (*b*) In later usage, in a brilliant style, like that of the performer of a solo concerto.

Concertato: See *Concertante* (*a*).

Concord: A stable (and aurally pleasing) relation between two or three tones. *See also* Interval, Dissonance, Triad.

Consonance: *See* Concord.

Continuo: The "figured" bass part of a composition (see p. 260).

Contredanse (Fr.): A corruption of "Country dance" — a group-dance for two or more couples, popular in England.

Cross-rhythm: The simultaneous occurrence of two or more rhythmic patterns, each individually interesting. The effect may, of course, be produced by a single rhythmic pattern, taken against itself by delaying the entrance of the second part.

Counterpoint: The combination of two or more individual melodic lines. The distinction between counterpoint and polyphony (*q.v.*) is not wholly clear. *Counterpoint* may be regarded as the stricter, and *polyphony* the freer, term.

Countersubject: The melodic design which normally accompanies the Answer (*q.v.*) in a fugue. It will naturally form the melodic continuation of the Subject, but must be understood as subordinate.

Da capo: See Capo, da.

Development: (*a*) The elaboration or intensification of a theme by such devices as transformation of major into minor, novel harmonization, distortion of intervals, augmentation, diminution, or inversion. (*b*) In a sonata or fugue (*q.v.*), the section following the exposition.

Diatonic: "Through the tones" of the normal major or minor scale — i.e., without accidentals (beyond those appropriate to the key).

Diminution: (*a*) Of time-value: the playing of a theme in notes of half (or less

than half) of their original value (e.g., quarter-notes in place of half-notes; eighths in place of quarters). (*b*) Of intervals: the contraction of minor or perfect intervals by a half-step (e.g., C-E♭ is a "minor" — "lesser" — third than C-E; C-E♭♭, or C♯-E♭, is a diminished third. Note that C-D, or C♯-D♯, the audible equivalents of these intervals, are *seconds*, not thirds, since they comprise but two degrees of the scale, while any third must comprise three).

Discord: *See* Dissonance.

Dissonance: An unstable (but not necessarily unpleasant) relation between two or more tones. Dissonance implies (but does not always attain to) "resolution" — a progression to concord. Increasingly, throughout the history of harmony, milder dissonances have come to be accepted as concordant — at least in the sense of "pleasant-sounding." There are almost no moments of actual concord in the *Tristan* Prelude; and pure concord, in twentieth-century music, is rarer still.

Divisi: Divided (where two orchestral players at one desk have different parts).

Divoto: With devotion.

Dolce: Sweet, soft, gentle.

Dominant: The fifth note (upward) of a major or minor scale. The dominant key is that based on the dominant of the scale: e.g., the key of G is the dominant in relation to the key of C.

Doppio movimento: In doubled speed — i.e., the former time-values of the notes are halved.

Dot: A point (or points) placed after a note. The dot adds to any note one-half its normal value: e.g., 𝅗𝅥 = 𝅗𝅥 𝅘𝅥; 𝅗𝅥. = 𝅗𝅥 𝅘𝅥 𝅘𝅥 (in words, a half-note equals two quarters; a dotted half-note equals three). A second dot adds half the value of the preceding dot; a third, half the value of the second, etc. A "dotted rhythm" is thus one in which there is an uneven and somewhat jerky motion, in place of the smooth motion of similar, undotted notes.

Double-stopping: The simultaneous playing of two notes on a stringed instrument. (Triple- and quadruple-stopping are analogous.)

Down-beat: *See* Beat.

Dudelsack (G): Bagpipe; *Dudelsackpfeifer*: bagpiper.

Ending, feminine: The conclusion of a phrase on an unaccented note, as | 𝅗𝅥 𝅘𝅥 |.

Ending, masculine: The conclusion of a phrase on an accented note, as 𝅘𝅥 𝅘𝅥 | 𝅝 |.

Enharmonic: Two notes of identical pitch but of different letter-name are said to be enharmonic (Gr. *en* = one), as C♯ and D♭. An enharmonic modulation is one that makes use of enharmonic notes or chords. E.g., D♭-F-A♭ is the tonic triad in D flat; C♯-E♯-G♯ is the dominant triad in F sharp minor; and modulation to that key is thus simple.

Espressivo: Expressively.

Etwas (G): Somewhat; rather.

Exposition: That section of a composition in which its subject matter is "exposed" to the hearer's view. *See* Fugue and Sonata for detail.

Fermata: A "hold" (marked 𝄐) which prolongs indefinitely the note over which it stands.

Figure: A musical pattern, usually of no great length, which is capable of repetition, exact or approximate, on other degrees of the scale, and is thus useful whether in the development of a theme or in the accompaniment of a melody.

Forte: Loud, strong (abbr. *f*); *fortissimo* (*ff*), very loud; *fortississimo* (*fff*), the very loudest.

Franc (Fr.): Free, frank, (possibly) fresh.

Frei (G): Free, freely.

Fugato: A relatively short pasage in fugal texture, usually a feature of thematic development.

Fugue: A polyphonic texture which often assumes a fairly definite form. It is based on a "Subject" or theme which is normally set forth, unaccompanied, by any

one of the voices (usually three or four) involved. The second voice will enter, usually immediately after the rather epigrammatic subject has been stated, with the same theme on (rather than in) the dominant. This is called the Answer. (It may, and sometimes must, differ slightly from the subject, but the idea is patently the same.) The first voice will accompany this Answer with another melodic pattern called the Countersubject. Subject and Countersubject must be in Double Counterpoint (i.e., either voice may later appear as higher or lower). An episode, sometimes called Codetta, often appears thereafter, made of fragments of Subject and Countersubject. The remaining voices enter similarly; and when the last voice has stated Subject or Answer, the Exposition of the fugue is complete.

What follows is a succession of "middle entries" of Subject or Answer, mostly in other keys than tonic and dominant, and often with a brilliant display of the devices of augmentation, diminution, inversion, etc. The middle entries are usually separated by episodes, like those in the exposition. The most striking device is that of Stretto — i.e., the Subject in canon (*q.v.*). A "master" stretto involves all the voices in the fugue. No valid rules govern the length of this section or the keys of the middle entries.

The final section has the same texture, but returns pointedly to the tonic and dominant keys, often with a "Pedal" (*q.v.*) which intensifies the sense of imposing conclusion.

In the stricter style, no other material than that set forth in the exposition may appear in the later sections. Many fugues, however, especially the fugal movements of the eighteenth-century Overtures and Church Sonatas, have new matter in the episodes and extend these considerably. Thus, beyond the design of the Exposition, there is hardly a precise Fugue-form; there are rather pieces written "in fugue."

Fuoco: Fire.

Gemächlich (G): Easy-going.

Glissando: A rapid "gliding" of the finger over the keys of a piano or the strings of a harp.

Giocoso: Jocose, playful.

Giusto: Exact, strict, reasonable (often of tempo, in contrast to *rubato*, "stolen").

Grazioso: Gracious(ly), graceful(ly).

Halbe (G): Half (note or notes).

Harmonic: A note produced on a bowed string by lightly touching the string at a "node" — any fraction of its whole length at which a "partial" vibration ("harmonic") is always occurring along with the "fundamental" vibration of the whole string. This causes the whole string to vibrate only in that fraction of its length determined by the point of contact. One-half the string gives a note an octave higher than the whole string; one-third its length, an octave and a fifth higher; one-fourth its length, two octaves higher. The last produces the "artificial harmonics" often heard in virtuoso pieces for the violin. Higher harmonics than these are faint and impracticable.

Harmonic series: The tones produced by the fractional vibration of a string or the column of air in a wind instrument or pipe. These occur in almost every tone, although only the "fundamental" (the tone produced by the whole string or column) can ordinarily be heard. (It is these "overtones," however, which yield the individual character of any instrument or voice.) The fractional tones produced by the C two octaves below middle C on the piano are shown below. (The numerator 1, placed over each number, will indicate the fraction of the string that produces the tone; and any two numbers, expressed, for example, as 4:3, show the vibration ratio of the two tones. The notes marked * are out of tune with our scale. The C′ represents the note two octaves below "middle C"; the unqualified capitals represent the next higher octave; the octave up from middle

C is represented by lower-case letters, and the primes (one, two, or even three) indicate the higher octaves.)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
C′	C	G	c	e	g	b♭*	c′	d′	e′	f♯*	g′	a*	b♭*	b♮	c″

Höchst (G): Highest; extreme(ly) supreme(ly).

Homophony: Lit., "with the same sound" — i.e., unison. But in present usage the term means "having but one melody," to which a harmonic accompaniment may be supplied. *Monody* and *homophony* are used as synonyms.

Immer (G): Always.

Innig (G): Intimate, fervent; *Innigkeit*: intimacy.

Interval: The distance between two notes, measured by the number of lines and spaces on the staff, or the number of alphabetic letter-names comprised. Thus, C up to D is a second; G-B is a third; A-E is a fifth, no matter what accidentals may affect the notes. (Intervals larger than an octave are reckoned as if the octave were not included: e.g., the twelfth, C-g, illustrated under "Harmonic series," is harmonically a fifth.) These are generic distinctions. Specific distinctions are reckoned as follows:

If the upper note of the interval is in the major scale of the lower note, Primes (unisons), fourths, fifths, and octaves are called *perfect*; seconds, thirds, sixths, and sevenths are called *major* ("greater"). Major intervals, contracted by a semitone, become *minor* ("lesser"). Major and perfect intervals, expanded by a semitone, become *augmented*. Minor and perfect intervals, contracted by a semitone, become *diminished*.

All perfect intervals, and major and minor thirds and sixths are *concords*. All seconds and sevenths, and all augmented and diminished intervals, are *discords*. The terms *major* and *minor*, when used for the specific measurement of intervals, have no implication whatever of the affective qualities of major and minor tonality.

Inversion: (*a*) Of themes: the generic intervals remain the same (seconds, thirds, etc.), but are taken in the opposite of their original direction. E.g., D-E-F-D-G might become F-E-D-F-C, G-F-E-G-D, etc., begun at any pitch. (*b*) Of intervals: the lower note is transposed up an octave, or the upper note down an octave. E.g., C-E becomes E-c, etc. Major intervals, inverted become minor; minor become major; diminished become augmented, and augmented diminished; but perfect intervals remain perfect. Contrapuntally combined melodies may be thus inverted, not only at the octave but at any other interval. This is "double counterpoint." (*c*) Of chords: the placing of the "root" of a triad (*q.v.*) above its "third" or "fifth." If the "third" then becomes the actual bass, the inverted "root" will appear as a sixth above the bass (*see* Interval), and the "fifth" will appear as a third above the bass. The figures 6 over 3 (usually abbreviated to 6), read in relation to the bass note, thus indicate the "first inversion" of a triad. When the "fifth" of the triad is in the bass, the inverted "root" and "third", both above that bass, form with it respectively a fourth and a sixth, indicated by the figure 6 over 4. A six-four chord is thus the second inversion of a triad.

Kraft (G): Strength, power.

Langsam (G): Slow.

Ländler (G): A triple-time Austrian dance, antecedent to and resembling the waltz.

Largamente: Broadly.

Larghetto: A diminutive of *Largo*; hence, less slow than, but in the character of, that tempo.

Largo: Broad (and by implication, very slow).

Legato: Lit., "bound together"; flowing in a continuous stream of tone.

Leggiero: Light(ly).

Legno, col: "With the wood" (instead of the hair) of the bow.

Lento: Slow; perhaps not slower in tempo than *Largo*, but having less rhythmic impetus.

Loco: Lit., "in its place"; a contradiction of 8va (*ottava, q.v.*).

Lontano: Distant.

Ma: But.

Maestoso: Majestic.

Major (Lat. "greater"): (*a*) As applied to intervals, *see* Interval, Inversion. (*b*) As indicating tonality: in the scale whose tonic, dominant, and subdominant triads (*q.v.*) have a major (i.e., "greater") third and a perfect fifth. The major key is universally (although inexplicably) recognized as having — by comparison with the minor — a quality of brightness or cheerfulness.

Marcato: Marked; incisive; emphatic.

Measure: The term preferred by purists for what practical musicians call a bar (*q.v.*).

Meno (Lat. *minus*): Less.

Modality: The condition of being in one of the old Church "modes" instead of in a major or minor key. These modes were scales, all without sharps or flats, whose "finals" (analogous, but not equivalent, to the tonic) were D, E, F, and G. (A and C, the tonics of our minor and major scales without accidentals, were not recognized as proper modal finals until the sixteenth century.) Lying between the final and its octave, a melody was called "authentic." Lying a fourth lower, but having the same final, it was "plagal" (oblique). The Church numbered the modes from 1 to 8, no. 1 being the D mode, no. 2, its plagal relative, etc. Later, the theorists gave them the ancient Greek names: Dorian, Phrygian, Lydian, and Mixolydian. The prefix *hypo* (as Hypodorian, etc.) designated the plagal modes.

Mode: *See* Modality.

Molto: Much.

Morendo: Dying away (in volume, not in speed).

Mosso: With motion, as in *Andante mosso, meno mosso*, etc.

Natural: Unaffected by an accidental (flat or sharp). The C scale is thus a "natural" scale. The "natural" sign (♮) removes an accidental for all the notes (e.g., all the A's) on that line or space (but not in other octaves) *within the bar only*.

Natural horns (or trumpets): Those without keys or valves, and hence capable of playing with full tone only the notes of the harmonic series (*q.v.*) of the fundamental tone of the instrument.

Nut: The ridge at the upper end of the fingerboard of a stringed instrument, between which and the bridge lies the vibrating (i.e., sounding) length of the string.

Obbligato: An "obligatory" part in a musical composition for two or more instruments, in contrast to the improvisation often allowed the performer in earlier music. (Beethoven described his sonatas for piano and violin as "sonatas for piano with violin obbligato.") In some unexplained way, the meaning of the word was changed during the nineteenth century to indicate an additional, but not essential, accompanying part (as a song with violin obbligato).

Organ-point: *See* Pedal-point.

Ostinato: Lit., "obstinate"; a persistent figure or pattern, repeated at the same pitch (frequently but not necessarily in the bass), as accompaniment to freer melody or development. *See* Passacaglia.

Ottava: Octave. The abbreviation 8va, above a passage, means that it is to be played an octave higher than written; below, an octave lower than written.

Parlando: "Speaking"; in an oratorical manner.

Passacaglia: A form of variation on a persistently repeated bass theme. The variations are not alterations of this theme, but are new counterpoints added above it. The difference between the Passacaglia and the Chaconne is more theoretical than practical; but the Passacaglia does adhere more closely to the ground bass than does the Chaconne, whose basis is rather a harmonic formula, somewhat flexible, than a fixed tone-sequence.

Pedal-point: A single note, sustained through several measures, and most frequently in the bass, against which the accompanying harmony is approaching a close.

This and its synonym, organ-point, obviously derive from the frequent use of a pedal note for the effect.

Perdendosi: Lit., "losing itself"; dying away, often in both volume and speed.

Perpetuum mobile (Lat.): A "perpetual motion" (during the composition) in notes of one length only (mostly, sixteenths).

Piangendo: Lit., "weeping"; hence, sorrowful, complaining.

Piano: Soft (abbr. *p*); *pianissimo* (*pp*), very soft; *pianississimo* (*ppp*), the very softest.

Pifferari: Properly, the peasants who piped at Rome on Christmas morning; hence their rustic tunes, or tunes in that style.

più (Lat., *plus*): More.

Pochettino, pochissimo: A very little.

Poco: A little.

Polacca (also Pollaca): Polonaise. The Polonaise, in Bach's day and earlier, was not the fiery, often militant type of piece that Chopin later developed.

Polyphony: Lit., "many-sounding" — i.e., with two or more actually melodic parts sounding at the same time. Unless in a "stretto" (*q.v.*), these parts will seldom be of coordinate importance; but their contrasting rhythms, and the independence of their melodic progression lend much vitality to the harmony that results from their combination.

Presto: Fast; *prestissimo*, very fast.

Program music: Music that frankly illustrates or depicts actual events. The "program" may be set forth in words in considerable detail, or may be merely implied in the title (and often titles, such as *Pastoral* for Brahms's Symphony No. 2, are not by the composer). Hence it is hard to tell whether a given composition is or is not in the category of program music. F. Niecks held that all good (i.e., expressive) music was program music. That creed is no more extreme than that of the "absolute" character of all good music, widely held today.

Quasi: As if.

Ranz des vaches (Fr.): A cow-call, sung or played on a horn.

"Realize": To work out, in writing or performance, the harmonic accompaniment indicated by a figured bass.

Recapitulation: The final section (unless a Coda follows) of a composition in sonato form (*q.v.*).

Reprise: Recapitulation; also, the repetition indicated by *da capo*.

Ritardando: A gradual slowing of speed.

Ritenuto: Lit., "held back"; properly, an immediate (not gradual) reduction of speed. Often wrongly interpreted as equivalent to *ritardando*. (The abbreviation *rit.* is properly for *ritardando*; that for *ritenuto* is *riten.*)

Rinforzando: Lit., "reinforcing"; a stress on the note bearing the abbreviation *rf*, *rfz*, *rinf*.

Ritmico: Rhythmically.

Ritmo: Rhythm.

Rondo: A musical form, frequently that of the last movement of a sonata but also composed independently. The name derives from the poetic form of the *rondeau*, in which the initial couplet or line recurs periodically, with new meaning gained from the intervening matter. The pattern is normally A-B-A-C-A-B′-Coda (usually involving A). The main theme, A, is normally in the tonic until the Coda, where it may appear in a fresh key. B is in the dominant or the relative major, but B′ is in the tonic. C is in a more distantly related key. If development follows C, as often, the rondo begins to approach the sonata form. After Haydn and Mozart, the rondo seldom appears as the finale of the symphony.

Round: A canon which returns to its beginning, and is thus "perpetual." Since the phrases are of the same length, and harmonize with each other, the voices may begin simultaneously, as in a passage in Beethoven's Ninth Symphony (see p. 88).

Ruhig (G): Quiet, restful; hence, slow.

Saltarello (It. *saltare*, to jump): A lively Italian dance in fast triple time.

Scale: The orderly sequence of the main notes of a key (usually thought in an upward direction). Occidental music, from the seventeenth to the twentieth century, was written in two modes (major and minor, *q.v.*). The major scale has the following pattern: T-T-S-T-T-T-S, where T equals a whole step and S equals a half-step. The minor scale has variable forms, but the "harmonic" minor (that which yields the characteristic chords of the key) has the pattern: T-S-T-T-S-T+-S, where T+ equals an augmented second (three half-steps). These are diatonic scales. Chromatic scales are formed by filling in half-steps wherever possible. The seven notes of the diatonic scale, whether in major or minor, are named (1) tonic, (2) supertonic, (3) mediant, (4) subdominant, (5) dominant, (6) submediant, (7) leading-tone. (The subdominant is properly the "under dominant," a fifth *below* the tonic, as the dominant is a fifth *above* that note. Hence "submediant," a "middle note" between the upper tonic and the subdominant.)

Schnell (G): Fast.

Sextolet: Six notes of any single value taken in the same time as four notes of that value, not as 3 + 3 (which would be two triplets), but as 2 + 2 + 2.

Sforzando: Lit., "giving itself force"; a heavy accent, relatively to the ruling dynamic level, but not necessarily *forte* (abbr., *sf* or *sfz*). The past participle, *sforzato*, has the same sense. Schubert often uses *forzato*, abbr. *fz*.

Signature: (*a*) Of key: the sharps or flats proper to the key of the music, placed on the staff immediately following the clef (*q.v.*) (*b*) Of time: the indication, by an apparent fraction, following the key-signature, of the number of beats (the numerator) and the time-value of the beat or unit of time (the denominator). Thus 2 over 4 means two beats, each of the time-value (however divided) of a quarter-note; 3 over 2 means three beats of the value of a half-note.

Simile: Similarly — implying continuation of an already indicated figure or manner of execution.

Six-chord: *See* Inversion (*c*).

Six-four chord: *See* Inversion (*c*).

Sonata: A composition normally in three or four movements, usually in the following order: (I) A "sonata form" (*q.v.*). (II) A slow movement, having from one to three themes, developed in various ways. The form may be A-b-A-b-Coda; or A-B-A-B-Coda (where b is a subordinate or episodic theme, and B coordinate); or A-B-A-C-A-B-Coda (in essence, a rondo design); or a full-fledged sonata form. The one theme may also be developed by variation. (III) A minuet or a scherzo (the latter in the pattern of the minuet, but much faster, and often humorous in tone). This movement, in earlier symphonies and in sonatas for one or two instruments, may be omitted. (IV) A rondo (*q.v.*) or a sonata form, lighter in character than the first movement and freer in design. Trios, quartets, quintets, etc., are sonatas for three, four, five, or more instruments. The symphony is a sonata for orchestra.

Sonata form: A large design, in three main sections: Exposition, Development, and Recapitulation. (A slow Introduction frequently appears, but is not essential.) The exposition sets forth three themes (or, in larger designs, thematic groups). The main theme (*a*) in the tonic key, is usually vigorous and "masculine," with a sharply defined rhythm, facilitating comprehension of its later development, A modulatory transition to the dominant, if the main theme is in major, or to the relative major if that theme is in minor, leads to (*b*) the second subject, usually more lyrical and "feminine." Another transition leads to (*c*) the "closing subject," usually vigorous and strongly cadential in tone. This comprises the exposition, which in classical examples is generally marked to be repeated.

The development departs at once from the keys of the exposition, and intensifies or transforms in unpredictable ways the themes already heard. (It is permissible, however, to introduce a new theme.) The recapitulation is largely a repetition of the exposition, except that the second subject now also appears in

the tonic, the transition being altered to suggest excursion but returning, after all, to the main key. The closing subject is likewise in the tonic.

In older sonatas, after the recapitulation no more than a patently cadential passage was added. Beethoven, however, vastly expanding the design, added a Coda that was a second and even more intense development.

Sordino: A "mute" (to reduce the volume of an instrument's tone).

Sostenuto: Properly, "sustained"; but often interpreted as indicating a slower tempo, and thus nearly equivalent to *ritenuto*. At the beginning of a composition, it implies "rather slow."

Sotto voce: "Beneath the (full) voice"—i.e., in a very subdued tone.

Staccato: "Detached"—the opposite of *legato*. It does not necessarily imply extremely short duration. The indication is by a dot *over* the note. But Beethoven and Schumann often used the dot as a *marcato* sign.

Stretto: Lit., a hurrying. *See* Fugue.

Subito: Suddenly.

Subject: A theme—a pregnant and often epigrammatic musical thought, forming a conspicuous feature of design, and offering opportunity for development, particularly in fugue, sonata, and rondo.

Symphonic poem: A frankly programmatic composition, designed to follow and illustrate important features of the "poem" which (whether in prose or verse) is generally made known to the hearer through the program of the concert. The phrase was invented by Liszt, who wrote thirteen examples.

Syncopation: The shifting of the accent from the "strong" to a weak beat in the measure, or even to a fractional portion of a weak beat. E.g., 4-4 | ♩ 𝅗𝅥 ♩ ♩ | or 3-4 | ♪ ♩. ♩ |.

Tarantella (Fr. *tarantelle*): A swift dance in 6-8 time, named either after Taranto in S. Italy, or the tarantula, from whose bite the dance was supposed by some to result; others supposed the bite to be cured by the dance.

Tenuto (abbr. *ten.*): Signifies that the note is to be held for its full value. (The final note of a phrase is often conventionally shortened. This sign warns against that practice.)

Tremolando: In string music, played with swift alternations of up- and down-bow.

Triad: A chord of three notes, as C-E-G. Here, C is the "root"; E is the "third," and G is the "fifth." The interval C-E is a "major" third; C-G is a "perfect" fifth (*see* Interval). This is a "major" triad. If the third is minor (here, E♭) and the fifth still perfect, the triad is "minor." If the third is major and the fifth augmented (here, G♯), the triad is "augmented." If the third is minor and the fifth diminished (here G♭), the triad is "diminished." *See also* Inversion (*c*).

Trio: (*a*) The second part of a minuet or scherzo, played after that piece as an interlude before its repetition. It was originally often written for only three of the instruments that played the minuet, whence its name. (*b*) A sonata for three instruments, as violin, 'cello, and piano.

Triplet: Three notes taken in the time of two of that same value.

Troppo: Too much.

Turn: An ornament "turning around" a single note, consisting of the note above it in the scale, that note, the note below, and finally that note: e.g., around C, the notes D-C-B-C. The "inverted" turn, (as B-C-D-C) is less frequent.

Unisono: In unison.

Up-beat: *See* Beat.

Variation: (*a*) Homophonic: the embellishment, intensification, or transformation of a melody by any of the available devices, in such ways that the melody, or at least its essential harmonic foundation, will be recognizable. The varied periods often have the same number of bars as in the theme, but these, as well as speed, may vary. Hence, the process of homophonic variation is really a restricted type of development. (*b*) Polyphonic: the theme to be varied is not the melody, but the bass, whose contour is mostly kept almost intact. The variations (or "altera-

tions," as Bach calls them in the *Goldberg Variations*) are new melodies, added in most cases above the bass. See p. 59.

Vibrato: Lit., "made vibrant"; on stringed instruments, a fluctuation of pitch above and below the given note, made by a slight oscillation of the finger from the wrist. In singing, there is debate as to whether the fluctuation is one of loudness or of pitch. The purpose, in both cases, is enlivenment of the tone.

Vivace: Lively, vivacious.

Wenig (G): A little.

Wood wind: The orchestral choir of flutes, oboes, clarinets, and bassoons. The principal additions to the choir are the piccolo (a tiny flute, an octave higher than the real flute) and the bass flute (a fourth lower); the English horn, a fifth lower than the oboe, and the *oboe d'amore*, a third lower; the bass clarinet, an octave lower than the standard instrument; and the contra bassoon, an octave lower than the bassoon.

Working out: Development section.

Zart (G): Tender, gentle, soft.

Zeitmass (G): Tempo; lit., "time-measure."

Ziemlich (G): Rather, somewhat.

Following are the abbreviations used to designate the orchestral instruments in the musical illustrations. They appear, not alphabetically, but in the order in which the instruments are conventionally presented in a musical score:

Wood winds (Ww.)

Picc.	Piccolo
Fl.	Flute
Ob.	Oboe
E.H.	English horn
	or
C.A.	*Cor anglais*
Cl.	Clarinet
B. Cl.	Bass clarinet
Fag.	Bassoon (*fagotto*)
C. Fag.	Contra bassoon

Percussion

Tym.	Kettledrums (*tympani*)
G.C.	Bass drum (*grosse caisse*)

Strings (Str.)

Vl. I	Violins I
Vl. II	Violins II
Vla.	Violas
Vlc.	Violoncellos
Cb.	Contrabasses

Brass

Cor(ni)	Horn(s)
Trp.	Trumpets
Trb.	Trombones
Tb.	Tuba

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